

2008

Typography As Performance: bringing the stage into the design process

Ann Ford

Virginia Commonwealth University

Follow this and additional works at: <http://scholarscompass.vcu.edu/etd>

 Part of the [Graphic Design Commons](#)

© The Author

Downloaded from

<http://scholarscompass.vcu.edu/etd/1590>

This Thesis is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.

TYPOGRAPHY AS P

bringing the stage into the design process

PERFORMANCE

one II

Matt Woolman

Primary Advisor / Chair,
Department of Graphic Design

Dr. Noreen Barnes

Secondary Advisor / Director, Graduate Studies,
Department of Theatre

Peyton Rowe

Reader / Associate Professor,
School of Mass Communications

Dr. Richard Toscan

Vice Provost for International Affairs &
Dean, School of the Arts

Dr. F. Douglas Boudinot

Dean, School of Graduate Studies



Typography As Performance: bringing the stage into the design process

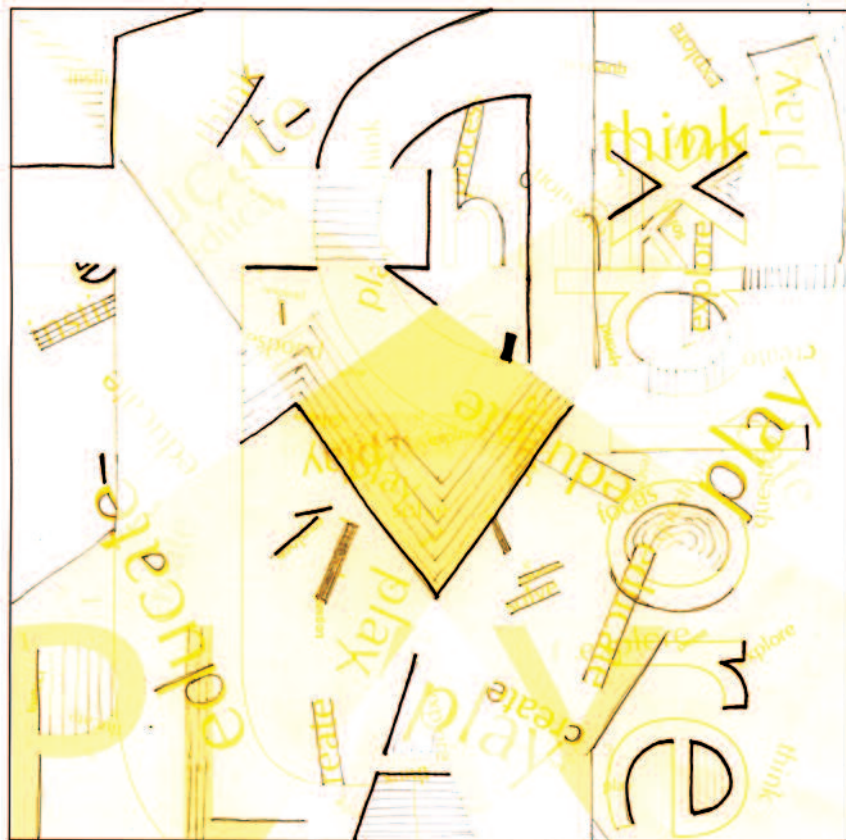
Submitted to the faculty of the School of the Arts at Virginia Commonwealth University in partial fulfillment of the requirements for the degree, Master of Fine Arts in Design / Visual Communications.

Ann E. Ford
Bachelor of Fine Arts in
Communication Arts and Design
Virginia Commonwealth University 1997

School of the Arts
Virginia Commonwealth University
Richmond, Virginia 2008

Table of Contents

Abstract	5
Introduction	7
Problem Statement	9
Terms	11
Historical Precedents	13
Process and Methodology	29
Exploration	33
Experimental Staging: Stein Project	35
Morphology	39
Mnemonic	43
Memory Connections	57
Typographic Tree	59
Exhibition	67
Conclusion / Evaluation	71
Future Development / Experimentation	73
Stein Classroom Experiment	75
Appendix 1	77
Notes	81
Images	83
Bibliography	85
Acknowledgements	89

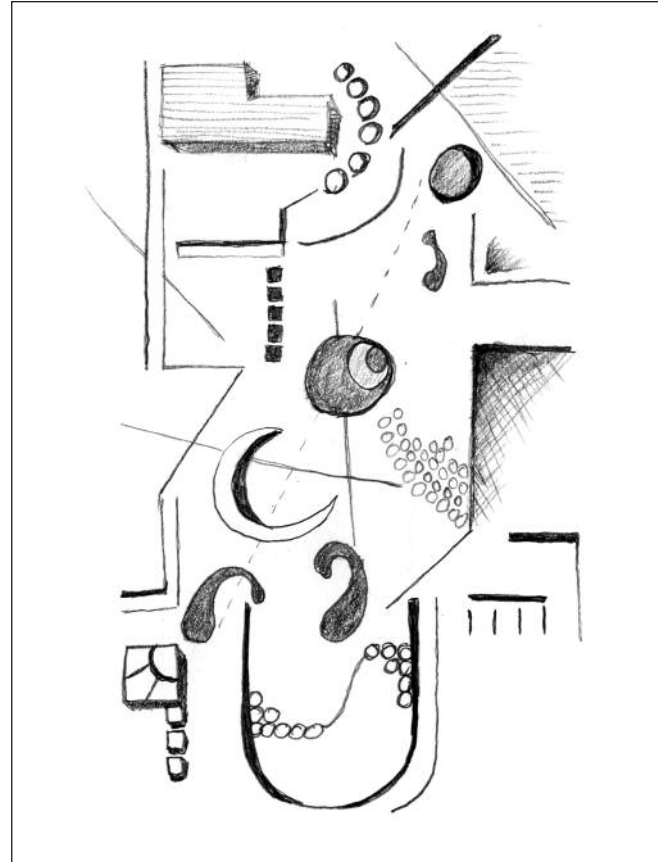




Abstract

Graphic design is historically a visual language consisting of text and image composed for the purposes of sending messages in print format. The voice of graphic design is typography—structuring and arranging letterforms into visual language.

Over the past two decades, new communication formats such as motion and interaction have frequently been related to performance. My intention, however, is to explore how performance can influence typography in two and three dimensions, and even in digital environments.



Perf
Typograph

Introduction

While working for Theatre VCU, I became increasingly fascinated with the behind-the-scenes workings of the theatre. The magnitude of effort surrounding preparation for opening night is astounding. I began asking a great deal of questions, as well as observing the processes surrounding the education, training and development of the students. While very structured, each performance is very unique with a certain spontaneity and poetics. Hence, my passion for the theatre emerged.

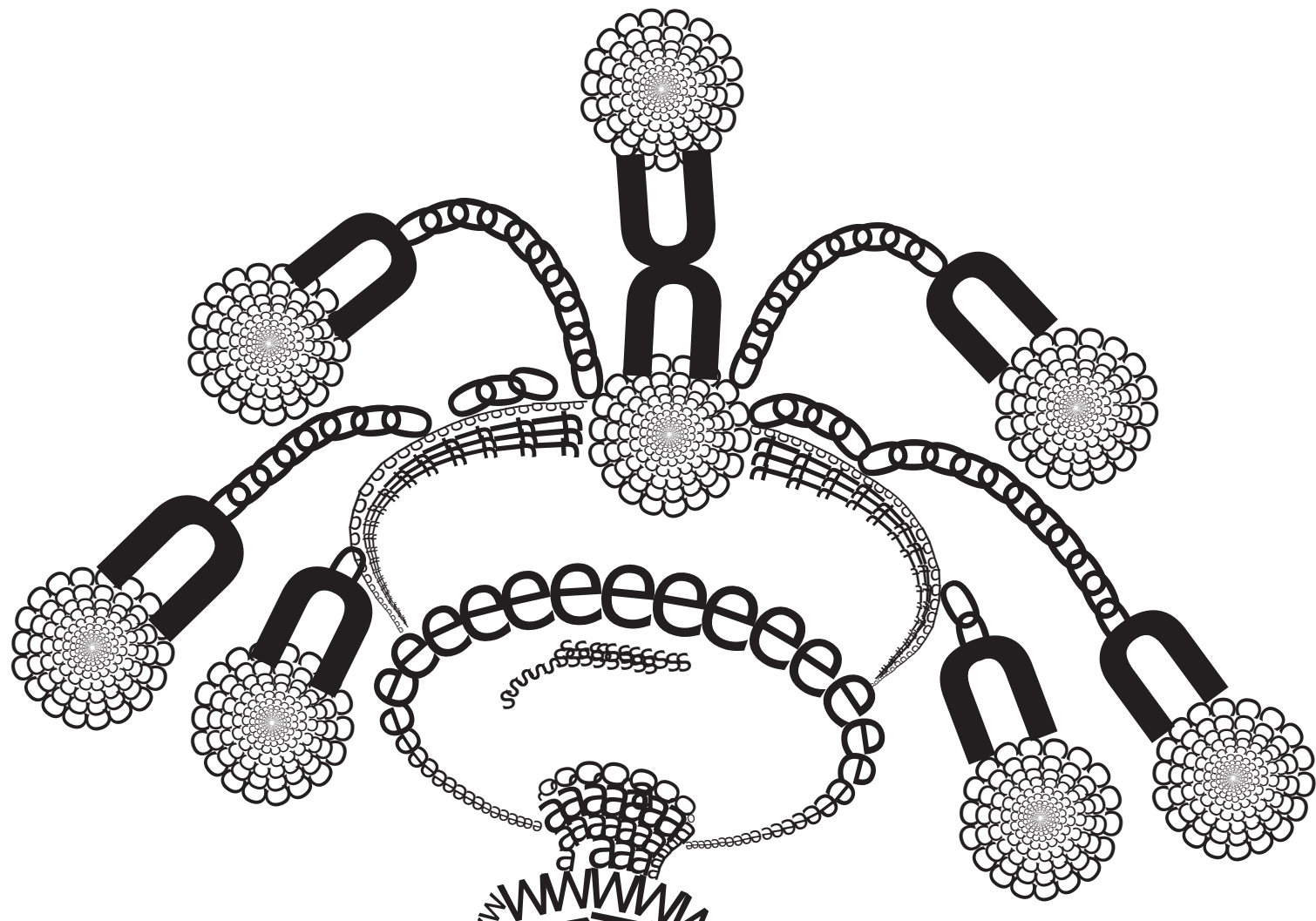
Spontaneity is what attracts me to theatre. Each performance, no matter how many times it is performed, is never, and can never be, exactly the same. This type of spontaneity has immense

possibilities for graphic design. The traditional design problem solving process can be pushed one, two, three or even more steps beyond expected design practice by integrating spontaneity into that process.

While my interest in performance emerged later in my life, my fascination with typography began very early. In the years before cable television and the Internet, I would draw and trace letterforms from books and magazines and cut out letters from scraps of paper and old discarded magazines. I loved observing how individual letters looked from one publication to another. Subsequently, in my design education, I began to examine the

construction of letterforms and was eventually able to identify the name of the typefaces. Now when I pick up a book or magazine, I appreciate the publications on a whole new level.

This project is an investigation of the relationship between theatre performance and typography in the design process. This is a personal investigation in which am acting as my own student of visual solutions, forcing myself to take a step beyond what I consider to be routine and conventional, exploring new techniques not previously considered. What has emerged from this investigation is a personal transformation in approaching a problem and solution, releasing inhibitions and opening my process to innovative ideas.



Problem Statement

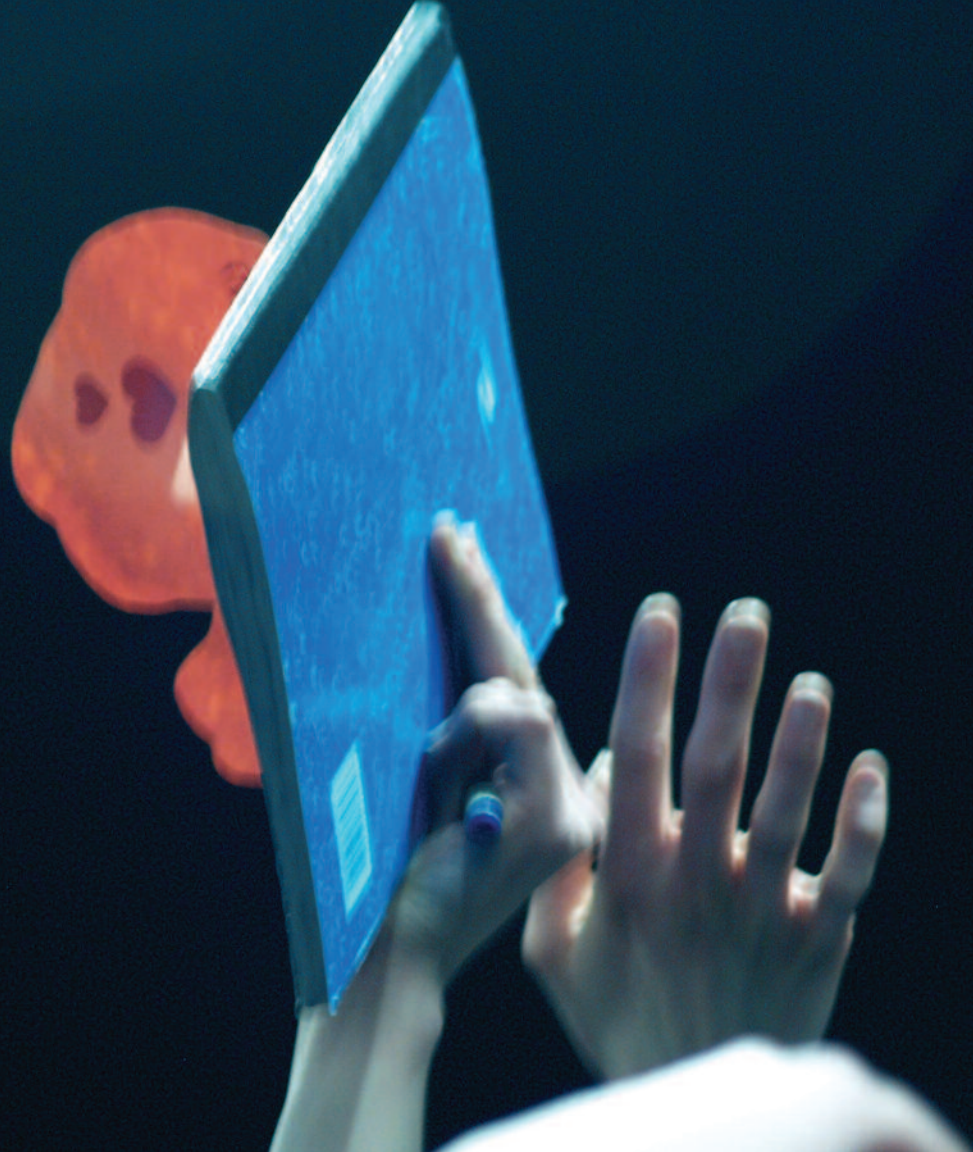
Throughout my MFA study, my work has established a life of its own. From this work I forged the idea of combining the disciplines of typography and theatrical performance to create new and exciting visual solutions. As I delve deeper into my research, I find more fascinating pieces of information, resulting in work bursting with a new vitality.

The focus of this inter-disciplinary exploration is a quest to define new possibilities for visual communication. I am interested in methods in which performance can inform the typographic design process, making connections between designer as performer in approaching and solving a design problem.

Through this investigation and experimentation, I intend to investigate new problem solving processes which can help designers create spontaneous and unexpected solutions by bringing performance into the design process.

“ Since prehistoric times, people have searched for ways to give visual form to ideas and concepts, to store knowledge in graphic form, and to bring order and clarity to information. Over the course of history, these needs have been filled by various people including scribes, printers, and artists. It was not until 1922, when the outstanding book designer William Addison coined the term ‘graphic design’ to describe his activities as an individual who brought structural order and visual form to printed communications, that an emerging profession received an appropriate name. ”

¹[Meggs, Philip B., *A History of Graphic Design*. New York: Van Nostrand Reinhold, 1983, xiii.]



Terms

The following are definitions, examples and quotes to support and clarify my intentions for this project.

[Performance]

For the purpose of this project, performance refers to theatrical performance. Traditionally, theatrical performance has been used as a translation of text, a way to express words and images. “Theatrical performance has everything to do with everything that’s beyond the text, the practices and ideologies of directing and design, or acting and dance, of architecture and economics, the unscripted materiality of stage production.”² Performance is the act, or action, as a public presentation, exhibition, or play as a form of cultural representation.

[Typography]

Typography is defined as the visual manifestation of type, most often printed type on a surface. Robert Bringhurst defines typography as: “...the craft of endowing human language with a durable visual form, and thus with an independent existence.”² In their book, *Typography Design: Form and Communication*, Carter, Day and Meggs define typography as: “Originally the composition of printed matter from moveable type. Now the art and process of typesetting, typing, or writing.”³ Typography is continuously displayed and in a multitude of visual form

[Mise-en-page]

The mise-en-page is the location where the performance takes place on the printed page. W.B. Worthen defines it as; “...a field of performance”⁹ or “...the site of the play.”⁴

[Spontaneity]

Spontaneity is a feeling proceeding from natural, momentary impulses without constraint.

[Improvisation/Improvise]

Improvisation produces new patterns of practice, thoughts, structures and inventions. This act of improvisation applies to many forms of expression and communication, both visual and non-visual. It is an act of personal awareness to influence the development an understanding to one’s process.

[Design]

Design is a conception of a plan within the mind and produced in public form.



Fig. 1.1. above. Marinetti Irredentismo Filippo Tommaso Marinetti



Fig. 1.2. right. From Marinetti's, parole in libertà (words of freedom)

translated into painting, theatre, music, poetry and politics. Flippo Thommaso [F.T.] Marinetti, a significant figure in Futurist work, wrote the 'Futurist Manifesto' in 1909, denouncing apathy, nostalgia and sentimentality, with significant focus on the negative aspects of morality, women's rights and art of the past. Marinetti wrote his first full-length play in 1905, *Le Roi Bombance* [King Glutton], followed by *Popées électriques* [Electric Dolls] in 1909. He was searching for ways to produce a unique experience using fabricated text to create visual shock. Becoming one of Marinetti's first successful attempts at creating and controlling a response using theatrical performance.

In 1913, Marinetti wrote 'The Variety Theatre Manifesto'. In this work, he argued for the need to force the audience to participate in the performance whether they wanted to or not. Often the use of itching powder or glue on the seats was used, as well as selling tickets for the same seat, resulting in fights and disturbances amongst the audience. He sought to enhance the emotions of the play on stage to the

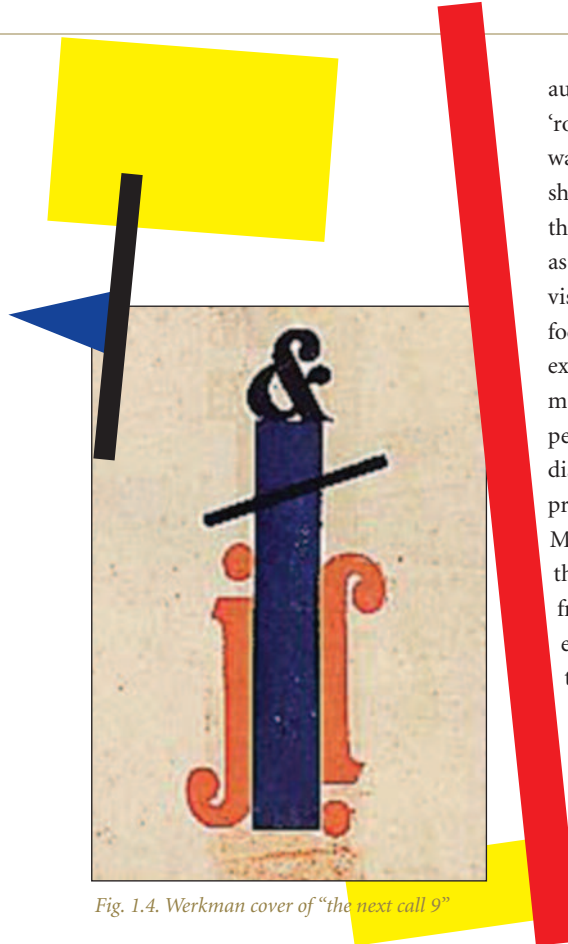


Fig. 1.4. Werkman cover of "the next call 9"

audience by using color, masks of 'sighs' and 'romantic sobs', clothing and gesture. The intent was to neutralize the performer so that he or she appears anonymous and unconnected to the expression. The use of geometric form such as cones, spirals, and cubes to communicate visually predates the rise of Bauhaus theory that focused on using objective form to communicate expressively. In addition to images, visually manipulated typography was part of the performance. This presentation created a disconnect for the audience: are the words primarily a visual object or primarily content? Marinetti hoped these devices would encourage the audience to interpret the performance from their own personal perspective and experiences, not simply the interpretation of the written text from the actors on stage.

While the identity of the Futurists was unmistakable, and their contributions to performance and the history of the art of performance were momentous, they were also a very diverse group. While Marinetti was primarily a visual artist, another

member of the group, Guillaume Apollinaire, was a French poet, writer and art critic. Apollinaire is well known for his poetry but he also wrote a play called *The Breasts of Tiresias*, considered the first surrealist play. Most significantly were his concrete poetry works where typography and page layout work with the text to communicate the meaning. I realized the connection between theatre and design was more prevalent than previously anticipated when I learned that both Marinetti and Apollinaire were recognized as graphic designers in 1918.

Beginning with the study of the Futurist movement, I began to discover the impact of this form of visual communication that used predominately typography to convey the message. The poetics of experimental typography coupled with theatrical performance, while completely violating visual syntax, grammar and harmony. Moreover, laced with obscure meaning buried beneath the surface.

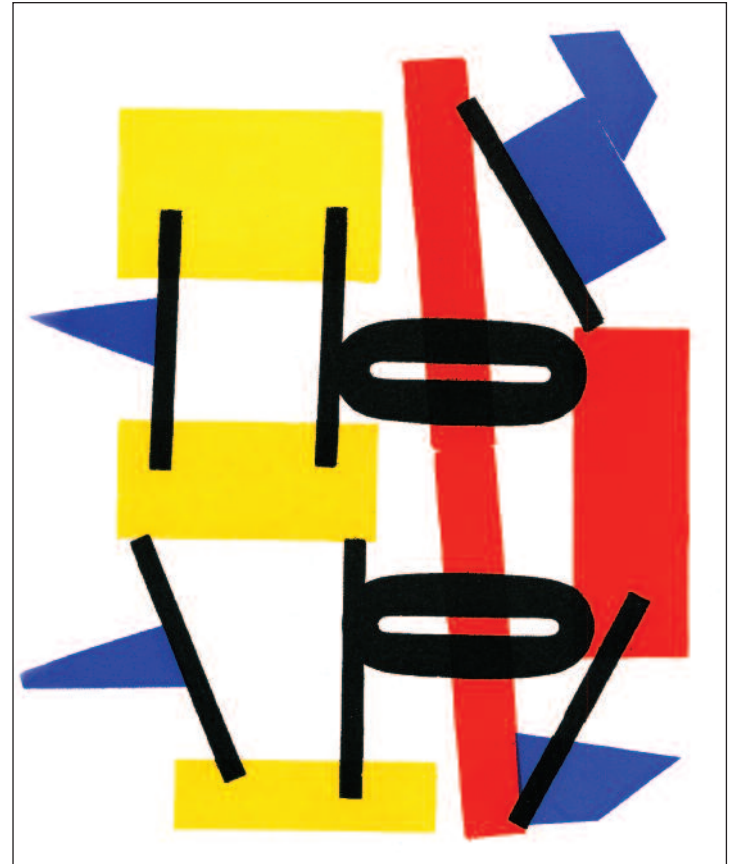


Fig. 1.5. Werkman

Historically, Futurist performance has been disregarded. Emphasis has been placed on painting, sculpture and poetry while theatre has been dismissed as purely political. In their article, “Futurist Performance”, Michael Kirby and Victoria Nes Kirby state: “In theatre, there is an orientation toward what a piece means rather than what it is; the response is interpretive, explaining the work in terms of something else.”¹ Painting and sculpture have been easily accepted without interpretation, they go on to say: “... appreciation and criticism of painting and sculpture exist at an entirely different level from the appreciation and criticism of theatre.”²

Marinetti spent a great deal of time and energy on performance and suggested theatre historians simply rejected Futurist performance or were just not interested. And yet, Futurism served as the pioneer of modern, Avant-Garde theatre. Maria Brewer assessed the Futurist approach: “Perhaps a more descriptive term would be the a-rational art of performance.”³ The focus was direct, attempting to shock the audience with forms of arrogant, bold and brazen activities,

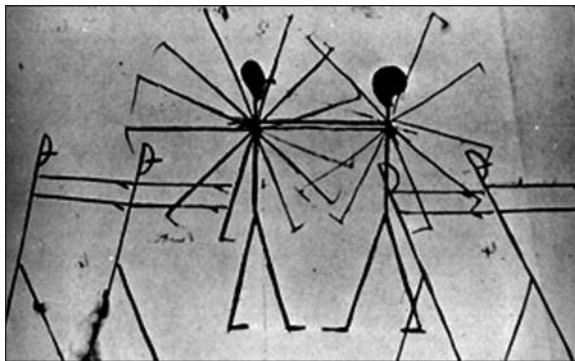


Fig. 1.6. Giacomo Balla, “Printing Press”



Fig. 1.10. top right, Henrik Nicolaas Werkman, a page from the periodical “The Next Call”

taking aim on the values of the establishment whom they felt were suffocating art and life.

Futurist performances and readings were intended to generate a dynamic response from the audience, often creating a unpredictable environment for the actors.

During my research, I learned that Futurist revolutionaries and their work influenced other art movements such as Dada, Constructivism, de Stijl, Cubism, Expressionism, and Surrealism which all have relevant connections to typography and/or performance.

Dada is, by definition, anti-art, a state of mind, producing a vision of negativity. In her article, “Translation, Typography, and the Avant-Garde’s Impossible Text” Sarah Bay-Cheng claims: “Dada manipulations of the visual text create tension between the text as meaning as visual object.”⁵ Giacomo Balla, one of the first visual artists to introduce motion into his painting describes and Dada as:

“ Two factors carried the formative group [Futurist] into the area of theatre, however; in the first place, while much of the poetry explored and exploited the visual possibilities of the printed page, the proliferating manifestos were not merely published documents but also were declaimed from the stages of theatres. ”

⁴ [Worthen, W.B. *Print and Modern Poetics*. Cambridge: Cambridge University Press, 2005, 138.]

“...a farce of nothingness in which all higher questions are involved; a gladiator’s gesture, a play with shabby leftovers, the death warrant posturing morality and abundance.”⁶

As with Futurist performance, Dada performance was overlooked by academic theatre historians. Performances at the Cabaret Voltaire—a nightclub in Zurich, Switzerland founded by Hugo Ball in 1916—was not seen as ‘theatre’ and was rarely considered to be entertaining. The poet, Tristan Tzara said: “Dada is our intensity; it erects inconsequential bayonets and Sumatral head of German babies; Dada is life with neither bedroom slippers nor parallels; it is against and for unity and definitely against the future.”⁷ The work of the Dadaists had significant impact on the work and understanding of Robert Wilson’s Avant-Garde contemporary theatre, with his performances of *The Magic Flute* in 1991, *Madame Butterfly* and *Lohengrin* in 2006 for the Metropolitan Opera in New York.



Fig. 1.7. above, Giacomo Balla, “Dog on a Lesh”

Fig. 1.9. bottom, El Lissitzky



Fig. 1.8. El Lissitzky. The “Prouns”



Fig. 1.18. Henryk Berlewi

My research led me to study the work of El Lissitzky and Henryk Berlewi. Much of Lissitzky's work, shown in [Fig. 1.8], uses little or no typography, concentrating on form and movement. Berlewi's work [Figs. 1.18 and 1.19] takes a similar approach using only linear shapes to show movement and complexity. The two have very different styles; yet both inspired me through their use and specific placement of objects. I visualize replacing the form with typography to achieve similar effects while adding levels of information.

Another artist whose works interest me on many levels is Piet Zwart. He was a very well rounded artist, creating not only typographic design, but also furniture design and architecture. I feel this multi-disciplinary style is influential in all of his work. It shows his ability to look at a problem from a number of different perspectives, which has become pivotal in my multi-disciplinary investigation.

“Performance seeks to escape a traditional aesthetics of representation, narrative, and illusion, exploring instead previously excluded dimensions of words, sounds, and images.”

⁹[Brewer, Mária Minich. “Performing Theory.” *Theatre Journal*, Vol. 37, “Theory”. (Mar., 1985), 24.]



Fig. 1.13. top right,
Antonin Artaud

Fig. 1.14. bottom
right, Antonin
Artaud



Avant-Garde Theatre

Antonin Artaud, a French playwright, poet, actor and director, like Marinetti, believed the audience in the theatre should be directly confronted. He used disturbing effects to achieve a sometimes—uncomfortable feeling, once resulting in members of the audience becoming physically ill in the middle of the performance. He advocated for more meaning than was provided by the text. He said: "... for a theatre made up of a unique language, halfway between thought and gesture."⁸ Artaud lived in a world full of delusions and believed them to be no less real than what was taking place in the "outside world." When one enters the theatre, is it not true, if just for a time, one pretends what one is seeing is real? It wasn't until Artaud's "Theatre of the Absurd" became popular that interest peaked in Dada and Surrealist theatre. Berthold Brecht, a German playwright, poet and reformer and a prominent figure in twentieth century theatre, also felt it was important for the audience participant to use his or her mind and be less concerned with the character/actor on stage.

As the Futurist movement began to find its voice, performance and design began to influence each other, analytically and creatively. Wassily Kandinsky began crossing these borders during both the Futurist and Dada movements. Kandinsky, who is known as a visual artist, wrote plays during the early part of the Twentieth century. Kandinsky set out to disrupt the traditional concept of the theatre. His most significant play, *The Yellow Sound* aka *The Yellow Chord* or *Der gelbe Klang* was written in 1909. It was significant in theatre history as one of the first abstract dramas that incorporated light and sound. He was influenced by the idea of "Gesamtkunstwerk" [synthesis of the arts] from the Symbolists. Bert Cardullo and Frank Armstrong write: "...The idea that there exists an inner, spiritual reciprocity among the arts, whose different forms can potentially affect the same senses..."¹⁰ In 1946, Tristan Tzara, poet and one of the founders of the Futurist movement, published the drama, *Le Coeur a Gaz* (*the Gas-Heart*).

“Typographic gestures perform on a page like an actor expresses subtle nuances of meaning through rhythm, pitch and intervals of silence. Like an audience, readers are drawn to participate in the experience of a narrative by the implied sensuous sound and movement of type on a page, which elicits an emotional response.”

¹³ [Sudnick, Barbara and Frank Armstrong. “Acting Like a Character” *Voice: AIGA Journal of Design: Writing: AIGA*. July 25, 2005.]



Fig. 1.19. from *Complicité*, Simon McBurney

In the third act, shown in [Fig. 1.15], Tzara delineates a section of strictly typographic letterforms replacing the traditions of text. In her article, “Translation, Typography, and the Avant-Garde’s Impossible Text,” Sarah Bay-Cheng claims this is the first evidence of a ‘typographic performance.’ She goes on to say:

“The typographical dance of the gentleman falling from the ceiling positions itself both as a literal translation—a semantic equivalence between text and performance—and against metaphysical translation—the movement of bodies across a phenomenological divide from the page to the stage.”¹²

Letters perform themselves. Dramatic typography replaces the body for text in the performance. Although typography and theatre occur in different dimensions, they are temporal forms of communication and experiences. While expressing concepts through different techniques, these disciplines share similar features of structure, motion, and time.

Contemporary Theatre

A turning point in my research of Futurist performance began with my discovery of Simon McBurney, Annabel Arden, and Marcello Magni who, in 1983, founded Theatre de Complicité. Complicité, as it is now known, has no permanent cast or technicians. The only constant is the Artistic Director, Simon McBurney. The work Complicité relies on is McBurney's writing, or an occasional revival of an existing text. Complicité's creative process, where various artists collaborate to create a piece of work, is the foundation of the company's structure. This collaborative process is what attracts me to their work. Complicité is a vehicle for innovation, expression, and exploration. The process begins by filling "the mind" or what McBurney calls "the reservoir," by reading, listening to music and talking with others, filling the reservoir," by reading vast amounts of information to pull from.

Complicité's process involves collaboration that has no single allegiance to an approach or method. The material is what guides the process in rehearsal. Aristotle said theatre is an act and an action. Complicité believes action is also a text.

“...like most controversies surrounding the fidelity of the stage to the page, involved a reading of the words of the page and an interpretation of what the words tell the actions to do. But while our sense of the power of print suggests, the materializes of the page can given the practices of the stage...”

²⁰[Worthen, W.B. *Print and Modern Poetics*. Cambridge: Cambridge University Press, 2005, 175].



“...there is a range of possibilities within which it is possible to conceive of the operations of this ‘performance’ as a mental performance, and/or an oral rendering, or a non-linguistic experience. The visual performance on the page can be seen as an analogue to the voice, to a theatrical script or musical score, or to a sense of typographical character.”

¹⁷ [Drucker, Johanna. *Figuring the Word: Essays on Books, Writing, and Visual Poetics*. New York: Granary Books, 1998, 103.]

The traditional focus of theatre is on what a piece of theatre means, as opposed to what is being used to explain the interpretation. In his book, *The Haunted Stage*, Marvin Carlson writes: “The theatre is normally a social occasion on both sides of the curtain.”¹⁵ Performance is representational, culturally and ideologically. While design theorist, Marshall McLuhan states: “Play literally constitutes the basis of human communication since human beings do not match ideas so much as reinterpret them.”¹⁶

In his book *Print and the Poetics of Modern Drama*, W. B. Worthen describes performance as:

“Theatrical performance has everything to do with everything that’s beyond the text the practices and ideologies of directing and design, or acting and dance, of architecture and economics, the unscripted materiality of stage production.”¹⁸

“Theatre is about language, oral physical, and spiritual language.”

¹⁹ [Worthen, W.B. *Print and Modern Poetics*. Cambridge: Cambridge University Press, 2005, 145.]

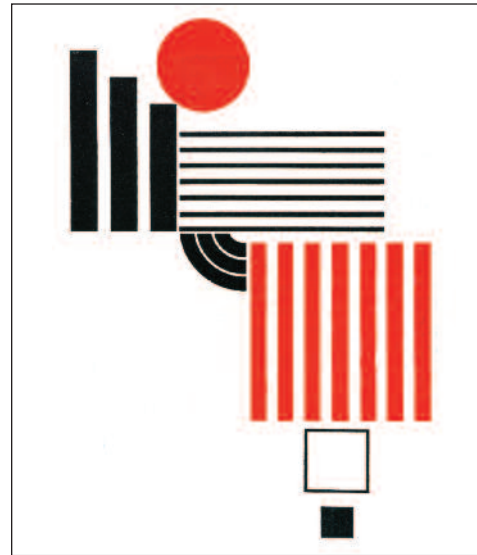


Fig. 1.17. Henryk Berlewski



Fig. 1.11. bottom right, Peit Zwart



Fig. 1.20. *Complicet  s*, “Mnemonic”



Fig. 1.21. *Complicet  s*, “Mnemonic”

In this book Worthen created an in depth analysis of the combination of text and performance. He says the page and the stage provide material for the both to communicate, indicating performance does not only take place on the stage and the page, but through the space of each environment surrounding them.

My investigation of the Futurist movement would not be complete without mentioning the work of Robert Massin. He wrote the Futurist should; “...reject idiotic and nauseating concept of old-style book of verse.”²¹ He visually representing this idea in his interpretation of Ionesco’s *The Bald Soprano* [Fig. 1.22]. I consider his work as beautiful and inspirational.

“ A piece of theatre is, ultimately, in the hands of those who are performing it. The actors. It is they not the director who must have the whole piece in their every gesture, hearing the meaning in each word. And to do that I think, as an actor, you have to feel that you possess the piece. And to possess the piece you have to be part of its creation. Involved intimately in the process of its making. ”

¹⁴[McBurney, Simon. *Complicet  *. <www.complicite.org/index.html> (25 March 2007).]



Fig. 1.22. detail of Massin's, "The Bald Soprano" process

“...the play, even in print, is always a process.”

—Stephen Orgel, *Macbeth and the Antic Round* (159)

Process and Methodology

As I began to evaluate possible topics to undertake as my creative project, I enrolled in a graduate class in the department of Theatre entitled *Experimental Staging*. Having never taken a theatre class, I was very nervous. As time progressed, I began to step out of my comfort zone and allowed myself to experience the opportunity to study with trained theatre professionals. I discovered unique and numerous similarities between theatre and graphic design pedagogy. In this discovery, I found my idea for my creative project: A multi-disciplinary exploration into how theatre training can aid graphic design in the design process.

Typesetters and now graphic designers perform typography, historically once defined as the art of the printed page. However, today with interactive media, this definition no longer

holds true. Jan White, author of *Editing by Design*, said: “Open your eyes and listen. Type is speech made visible, with all the nuances, inflections, tonalities and even dialects of the human voice.” For instance, Mary Ellen Solt, the concrete poet, described her 1966 work *Forsythia* as “analogous to the stage performance of a play”¹

Print functions as an significant component in the expression of performance. It provides a tangible product for theatrical production. The play itself has a literary presence on the printed page as well as the theatrical stage. The play performance is a printed elegance transformed into a spoken poetics.

Printed plays represent drama’s identity through material properties, linking performance and writing through dynamic index. What might

the drama tell us about the design of the page? How does it occupy the page? Are books not performances in themselves?

The potential of multi-disciplinary communication between the theatre and the design studio are invigorating, contemplating the design studio as a stage. The viewer / reader as spectator; viewer / reader controls the space.

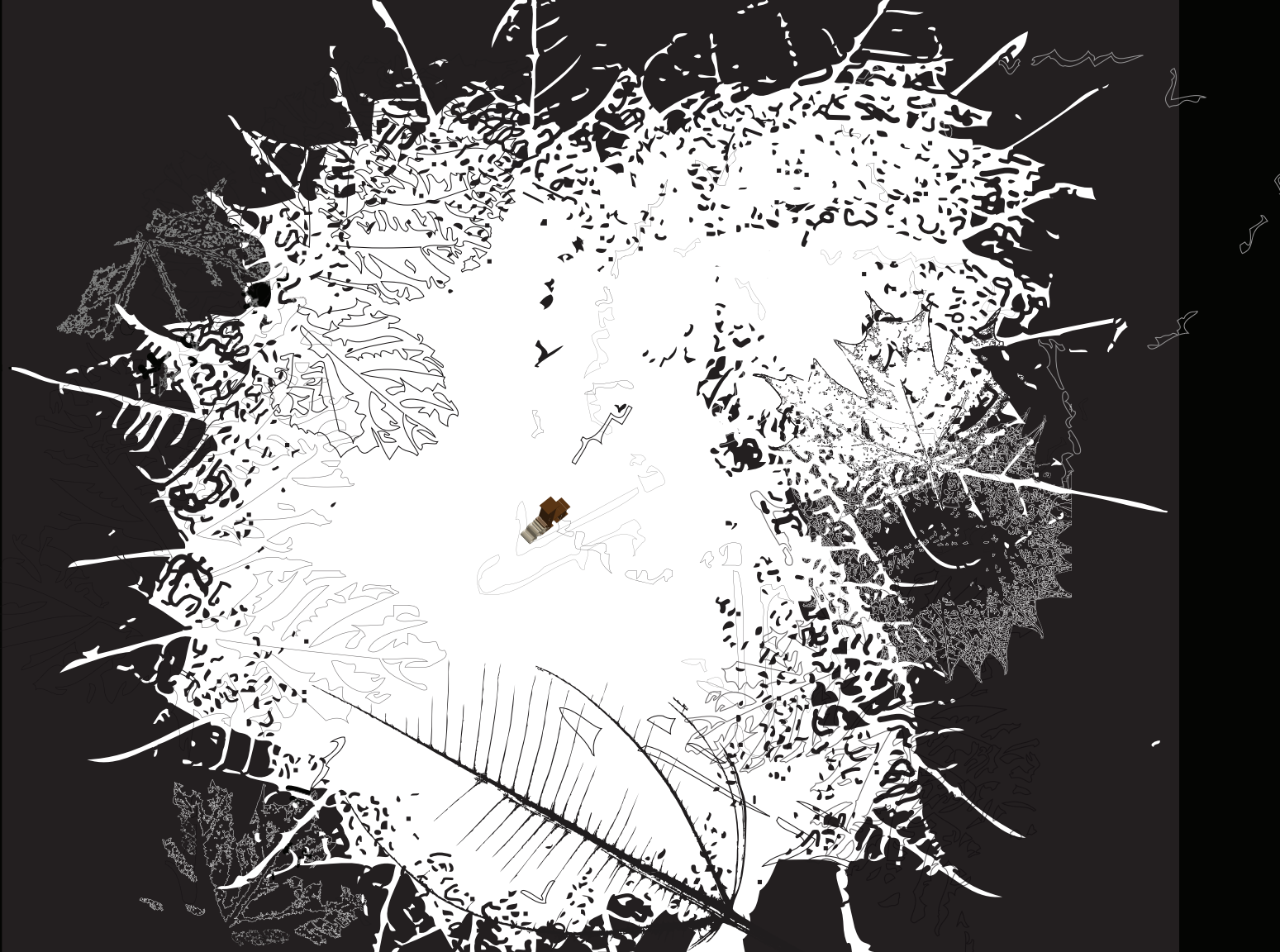
George Bernard Shaw approached his plays by using elements of typography, recognizing the importance of the page layout which was ignored by other playwrights. Writing as a ‘literary dramatist’ invites print to discover the possibility to represent literary drama on the page.

Another well-know playwright, Samuel Beckett, maintained that the playwright controls the printed dialogue suitable from page to stage.

He was successful in creating an illustrative structure ultimately leading to his sought after abilities as a playwright and director. I search inward for the methods and reasoning for the performance itself, this internal act is critical in understanding the practical reasons for its creation. Performance is a process as well as a production. Understanding of the process is essential, by taking on the role of spectator and performer.

“ If *books* are *performances*,
 it is not *because* they
 are *individual*
interpretations
 of the *metaphysical*
work of *art*;
 it is because
 they *materialize*
 as a *unique* *event* *work*
 in *time* and *space*. ”

² [Drucker, Johanna. *Figuring the Word: Essays on Books, Writing, and Visual Poetics*. New York: Granary Books, 1998, 103.]



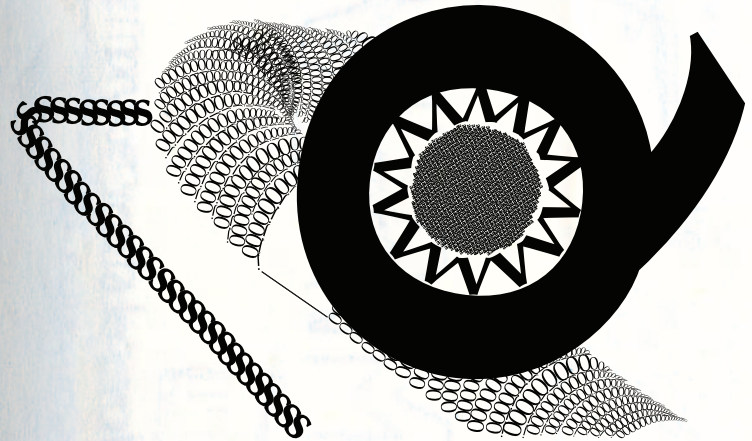
Exploration

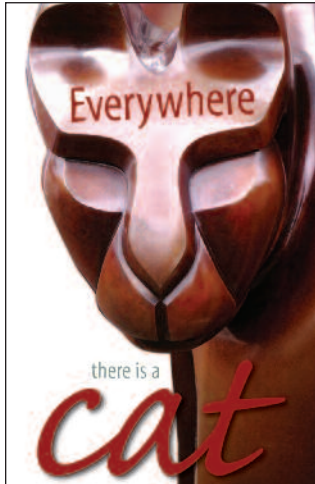
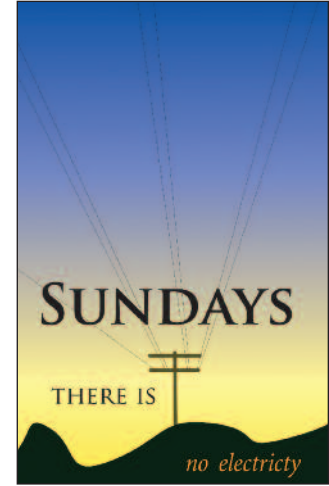
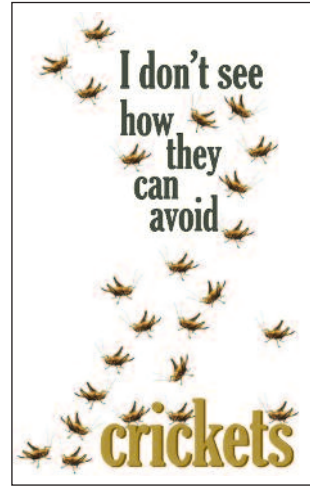
In a quest to experiment with typography I intend to show how letterforms perform themselves. In this type of work dramatic typography replaces the body for text in the performance. Mária Minich Brewer, author of "Performing Theory" states; "These images of text, turned iconographic on the page, exist outside the usual textual expectations of the play itself. To understand the textual performance, one must consider the typography as an autonomous object within the dramatic text."¹

The following are experiments with typography as performance. Each process of investigation is built upon the next. They all contain components of spontaneity and experimentation. I had no preconceptions of how these investigations would play out in the end. I allowed the process to guide me from one exploration to the next.

"Signs form a language, but not the one you think you know."

I realized I had to free myself from the images which in the past had announced to me the things I sought: ... "
48, invisible cities





Experimental Staging: Stein Project

Although we all view the same play, book, poster, printed material or performance with our eyes, we each bring ourselves into what we see. None of us is exactly the same, both in how we view physical objects or in our personal identity. Who we are determines what we see and how we see it.

“The challenges posed by Stein’s plays are essentially the challenges posed by dramatic writing in the age of print: how to discriminate the agency of the author, how to make (and limit) the agency of the theatre, not reimagine alternative performance activities, even a performative solely for the page, where words ‘do things’ only for readers.”¹

Gertude Stein has been referred to as a ‘cubist’ playwright. Once one makes a mental visual image of what Cubism means to you, Stein’s

writing can be approached with a new and individual perspective. “While Stein’s plays define the play as a page—rather than as stage—event, they have had an important, if marginal, role in the history of modern performance.”² Furthermore, because we all have our own idea of cubism, how does this mental image translate into visualizing form? What is the typeface you would choose to express a Stein play? The individual’s interpretation of the written text would determine the choice. Stein was not concerned with the way the audience perceived or even performed her plays. She believed it was okay if you just don’t get it, but instead just experienced it. Her plays were not about the words, but about the information.

Have you ever attended a play, read a play, a story or a book and discussed it with a group or even another person? Chances are none of you observed or experienced it in the same way or



excerpts from *Geography and Plays* “Advertisements” by Gertrude Stein³

I was winsome. Dishonored. And a kingdom. I was not a republic. I was an island and land. I was early to bed. I was a character sodden agreeable perfectly constrained and not artificial. I was relieved by hour. I said one had power. I said I was frequently troubled. I can be fanciful. They have liberal ideas. They have dislikes. I dread smoke. Where are the many children. Where are the many children. We have an account. We count daisy. Daisy is a daughter. Her name is Antonia. She is pleased to say what will you have. Horns and horns. Nicholas is not a stranger. Neither is Monica. No one is a stranger. We refuse to greet any one. We like Genevieve to satisfy us. I do not like what I am saying.

How can you describe a trip. It is so boastful.

He said definitely that they would. They have. It's a little late. I hope the other things will be as he states them. I have confidence. I have not eaten peaches. Yes I have. I apologize. I did not want to say the other word was red. You know what I mean.

Why can I read it if I know page to page what is coming if I have not read it before. Why can I read it. I do.

I didn't

Let me see. I wish to tell about the door. The door opens before the kitchen. The kitchen is closed. The other door is open and that makes a draft. This is very pleasant in summer. We did not expect the weather to change suddenly. There seem to be more mosquitoes than ever. I don't understand why I like narrative so much to read. I do like it. I see not necessity for disclosing particularity I am mightily disturbed by a name such as an English home. An English home is beautiful. So are the times.

A dog does not bark when he hears other dogs bark. He sleeps carefully he does not know about it. I am not pained.

This is the narrative. In watching a balloon, a kite, a boat, steps and watches, any kind of a call is remarkable remarkably attuned. A resemblance of Lloyd George bequeathing prayers, saying there is no hope, having a french meeting. Jenny said that she said that she did not believe in her country. Any one who does not believe in her country speaks the truth. How dare you hurt the other canes. I hope he killed him. Read it. I believe Bulgaria. I have pledges. I have relief.

I AM NOT PATIENT

I am interested In the table. I like washing gates with a mixture. We get it by bringing up melons. White melons have a delicious flavor.

I am not patient. I get angry at a dog. I do not wish to hear noise. I did not mind the noise which the client made. I wished to see the pearls. How easily we ask for what we are going to have. By this we are pleased and excited.

The hope there is that we will hear the news. We are all elated. Did you see her reading the paper. I cannot help wanting to write a story.

A woman who had children and called to them making them hear singing in a match for the man who has one child and does not tell him to play there with children. Heaps of them are gambling. They tell about stitches. Stitches are easily made in hot weather and vegetation. Tube roses are famous.

I could be so pleased. It would please me if Van would mention it. Why is an index dear to him. He has thousands of gesticulations. He can breathe.

White and be a Briton. This means a woman from the north of France. They are very religious. They say blue is not a water color. It should be a bay. We are pleased with her. She washes her hair very often.

Do not tremble. If she had an institution to be the one excluding her mother. Her native land is not beautiful. She likes the poet to mutter. He does. The olive.

We had that impression. Do speak. Have they been able to arrange matters with the proprietor.

I will not please play. I will adorn the station. It was extraordinary comfortable seats.

TO OPEN

Not too long for leading, not opening his mouth and sitting. Not bequeathing butter. Butter comes from Brittany. In the summer it smells rancid. We do not like it. We have ceased use of it. We find that oil does as well. We can mix oil with butter but we have lard. We use lard altogether. We prefer it to butter. We use the butter in winter. We have not been using it before the winter. We mix lard and oil. We will use butter.

DO LET US BE FAITHFUL AND TRUE

I do not wish to see I do not wish to see Harry I do not wish to see Harry Brackett I do not wish to see Harry Brackett.

A GRAPE CURE

What did we have for dinner we had a melon lobster chicken then beet salad and fruit. He can you tell a melon. You tell it by weight and pressing it. You do not make mistakes. We are pleased with it. Do we like a large dog. Not at all.

BATTLE

Battle creek. I was wet. All the doors showed light. It is strange how Brittany is not attractive as Mallorca and yet butter does make a difference. We are perfect creatures. What is a festival. Saturday to some. Not to be dishonored they usually aren't but some are, some are tall and dishonored. By this I mean that coming down the mountain faces which are shining are reflecting the waving of the boat which is there now. I distrust everybody. Do sleep well. Everywhere there is a cat. We will leave by boat. I am not please with this. I will get so that I can write a story.

FASTENING TUBE ROSES

I understand perfectly well how to fix an electric fan. Of course it make sparks by when the two black pieces that do not come together are used up you get this. I do it without any bother. I am not certain I could learn it. It is not difficult. We do not find that is does away with mosquitoes. We use it in the night. Sundays there is no electricity.

THEY DO IT BETTER THAN I DO

I can. I can be irritated. I hate lizards when you call them crocodile. She screamed. She screamed. I don't know why I am irritated.

IT IS A NATURAL THING

Do not do that again. I do not like it. Please give it away. We will not take it to Paris. I do not want the gas stove. It has a round oven. I does not bake. We use coral by preference. It is very difficult to bathe in rain water. Rain water is so delicious. It is boiled. We boil it.

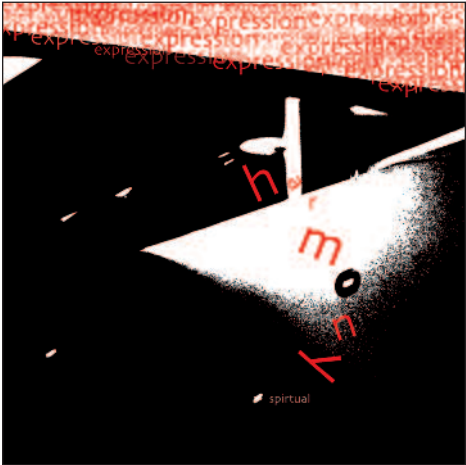
drew the same conclusions. Yes, there would be some commonality, yet not identical in experience. “Stein’s writings provide little sense of how to lift the page to the stage.”⁴ Some readers find Gertrude Stein hard to read and understand even though she is thought to be one of the best modern playwrights of the twentieth century.

In the same way a director guides an actor on stage, the designer places the words on the page. Both forms leave it up to the observer to draw from his or her past experiences. Stein believed “a writer should write with his eyes and painter with his ears.”⁵

This project began by creating a group compiled from my Experimental Staging class and others from outside the class. We chose a piece by Gertrude Stein and created a performance of the work as a classroom project. My group consisted of a variety of disciplines: director, lighting designer, actors and me, the graphic designer. We chose a piece entitled “Advertisements” from *Geography and Plays*.



We each had our own piece to contribute to the final performance. Mine was to extract selections from the text and create posters which could serve as advertisements. The final performance consisted of randomly distributing, posters on the floor along with individual letters. These individual letters were hung from the ceiling as well. The actors performed the text itself atop and under the letters and posters with the audience surrounding the stage.



HUMAN

BRAIN

THE GREAT THING
THE GREAT THING
ABOUT THE HUMAN
ABOUT THE HUMAN

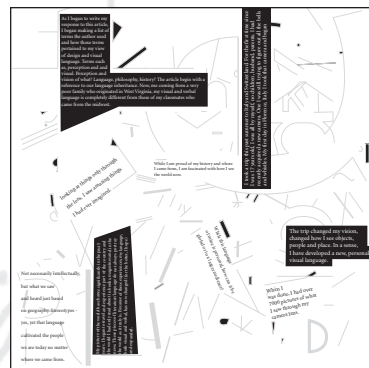
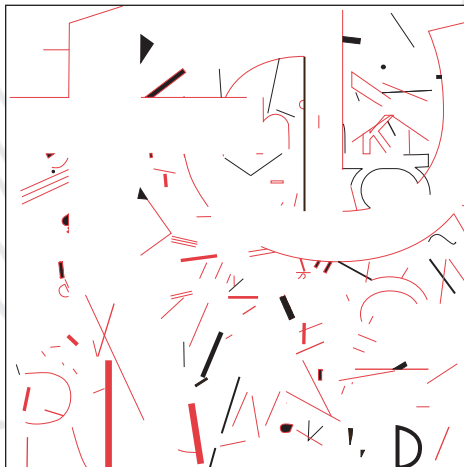
BRAIN IS HOW WE TAKE
BRAIN IS HOW WE TAKE
WHAT WE KNOW AND
WHAT WE KNOW AND
FIND NEW ANSWERS
FIND NEW ANSWERS
OR QUESTIONS.
OR QUESTIONS.

QUESTIONS

A large, dark, abstract shape that resembles a brain or a face, with a small eye visible. The shape is composed of many small, dark, irregular fragments, giving it a textured, almost pixelated appearance. It is set against a light background.

Morphology

As I began my work on my creative project, I had no idea how I was going to present this topic of combining typography and performance. I knew I felt passionate about both subjects and was determined to find the connection. As it turned out, I found that connection to be very personal in my own work. With the help of a morphology project and the study of Avant-Garde design, I found the connection within my own creative process and found approaches that I had not previously tapped. While previously exposed to experimental typography, I found it to be painful to achieve. I didn't understand the concept of type not flush left, ragged right. I realize now what I was missing. Once I began experimenting with typography alone to create a message, I began to find myself lost in the experience, convinced it did not need to be read or understood, but experienced. During this exploratory process I was much more concerned with the inner process of development rather than concentrating on a particular audience.



	P	E	R	F	O	M	A	N	C	E
TYPOGRAPHY	1.1 size	1.1.2 upper	1.1.3 lower	1.1.4 combination						
	1.2 face	1.2.1 serif	1.2.2 sans serif	1.2.3 script	1.2.4 cursive	1.2.5 combination				
	1.3 weight	1.3.1 light	1.3.2 medium	1.3.3 heavy	1.3.4 combination					
	1.4 combination	1.4.1 slight	1.4.2 medium	1.4.3 dynamic	1.4.4 combination					
	1.5 width	1.5.1 normal	1.5.2 medium	1.5.3 wide	1.5.4 combination					
	1.6 size	1.6.1 small	1.6.2 medium	1.6.3 large	1.6.4 combination					
MOVEMENT/MOTION	2.1 gravity	2.1.1 down	2.1.2 up	2.1.3 straight	2.1.4 curve	2.1.5 diagonal	2.1.6 combination	2.1.7 combination		
	2.2 pace/rhythm	2.2.1 start	2.2.2 stop	2.2.3 slow	2.2.4 fast					
	2.3 color	2.3.1 tone	2.3.2 volume	2.3.3 intensity						
	2.4 placement	2.4.1 (shape) right	2.4.2 (shape) left	2.4.3 down (shape)	2.4.4 up (shape)	2.4.5 foreground	2.4.6 background	2.4.7 combination		
	2.5 action	2.5.1 chaos	2.5.2 calm	2.5.3 structure	2.5.4 sound					
	1.7 handwriting	1.7.1 print	1.7.2 cursive	1.7.3 combination						

	M	O	R	P	H	O	L	O	G	Y
ELEMENTS	3.1 writing	3.1.1 length	3.1.2 dim	3.1.3 note	3.1.4 fade					
	3.2 shape	3.2.1 organic	3.2.2 geometric	3.2.3 abstract	3.2.4 combination					
	3.3 sound	3.3.1 volume	3.3.2 voice	3.3.3 music	3.3.4 noise	3.3.5 combination				
	3.4 color	3.4.1 bw	3.4.2 monochrome	3.4.3 2 color	3.4.4 3 color	3.4.5 4 color	3.4.6 combination			
	3.5 symbols	3.5.1 line	3.5.2 point	3.5.3 lines	3.5.4 spot	3.5.5 combination				
	3.6 photography	3.6.1 color	3.6.2 bw	3.6.3 cropped	3.6.4 manipulated	3.6.5 enlarged	3.6.6 combination			
TECHNOLOGY/PRESENTATION	4.1 tools	4.1.1 analogous	4.1.2 script/print	4.1.3 bw/linear	4.1.4 color/linear	4.1.5 flash	4.1.6 combination			
	4.2 medium	4.2.1 pencil	4.2.2 paper	4.2.3 camera	4.2.4 print	4.2.5 combination				
	4.3 culture	4.3.1 thin	4.3.2 medium	4.3.3 thick	4.3.4 dashed	4.3.5 etched	4.3.6 combination			
	4.4 background	4.4.1 solid	4.4.2 rough	4.4.3 pattern	4.4.4 photograph	4.4.5 illustration	4.4.6 handmade	4.4.7 combination		
	4.5 handwriting	4.5.1 print	4.5.2 cursive	4.5.3 combination						
	4.6 medium	4.6.1 print	4.6.2 digital	4.6.3 projection	4.6.4 3D	4.6.5 kinetic	4.6.6 static	4.6.7 pulsar/beat	4.6.8 combination	

What a liberating adventure it has been. I am working in ways I never imagined, finding much more meaning and connection to my work. I consider this process of experimentation to be of significant value.

I began by using the morphology as a tool to guide my selection process. As I began to get lost in the experimentation, I moved away from the morphology and formed new experiments building on the spontaneity of each solution. Finally, I began creating solely based on my intuition. I embodied typography as performance, replacing the human body with letters on the page.

The following exercise is the first of my experimentation with typographic performance. The text selected is the opening monologue to the play *Mnemonic* by Simon McBurney. McBurney appears on stage and speaks directly to the audience, setting the stage for the play. The play represents a significant contribution to the development of my creative project. As I am attracted to the process *Complicité* embraces, I took the text and experimented with a visual interpretation of the monologue typography, playing off the idea of memory and the effect of memory on the theatre and graphic design. I used personal memories to depict the action of the text with the intention of the viewer to create a memory of their own.

the spontaneity of theatre
every one idea or experiment
is a spontaneous response to
the play / script

collaboration = connection

Fleishmann typeface

Dutch type library



Mnemonic

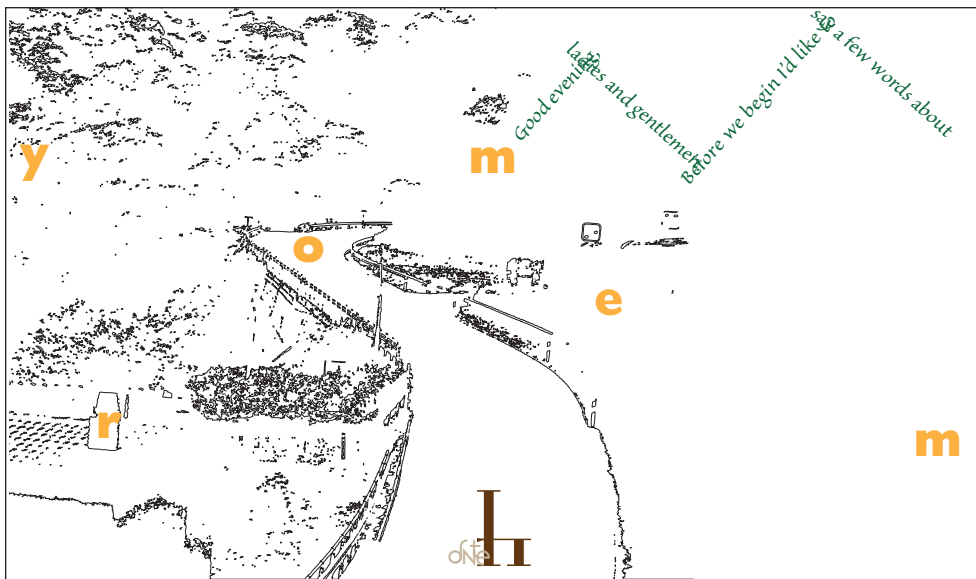
by Simon McBurney

Director: Good evening, ladies and gentlemen. Before we begin I'd like to say a few words about memory. After the show yesterday somebody asked me, 'Why are you doing a show about memory?' and I was trying to remember...the origin of this show which is as much about origins as it is about memory. Maybe it is simply because they say that your memory starts to degenerate when you're twenty-eight and as I am now over forty the matter is becoming a little pressing. Or perhaps it is because one of the last great mysteries, this one we carry inside our heads. Why we remember, what we remember and how we remember. How does the memory actually work? Is consciousness possible without memory? I don't think so. Not very long ago, in the middle of the last century, the twentieth century, people used to believe that individual memories were stored in individual brain cells. So to retrieve a memory all the brain had to do was to identify the relevant brain cell, get into it and...wham...out would come the memory. Exactly the same each time. Like an image on a hard disk in a computer. Call up the relevant folder, double-click on file, double-click again and...vlam!...the memory appears. My God how

Scene One

An empty stage except for a chair and a stone DSC (down stage center).

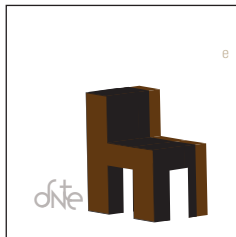
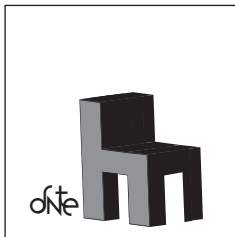
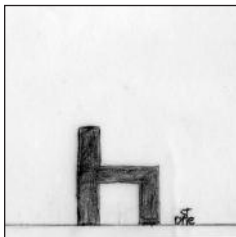




wonderful that would be. 'Darling, where did you leave the keys?' ... vlam! ... 'I left the keys in the left-hand pocket of my jacket which is on the chair to the right of the kitchen table.' Of course we know that's not true, it's certainly not true for me. 'Darling, where did you leave your keys?' 'I left the keys in my pocket... no, my trousers... in the kitchen... in the bed... in the fridge, where the fuck did I leave my keys?' That is much closer to how we experience memory, certainly my memory, it is fragmented, broken up.

And what we know now about the biochemistry of memory is that memory revolves around this idea of fragmentation. It is not so much the cells that are important in the act of memory, but the connections between the cells, this where it really happens, the synapses, the synaptic connections. Here's a little computer graphic to help you understand that. And these connections are being made and remade.

Constantly. And this process is called sprouting. Even as I am talking to your part of your brain is changing. You are literally making new connections between neurons. They are being fabricated even as I speak. You get a little squirt of biochemical juice and sprout new connections. And this goes on through all of our lives. And these connections join up the fragments of memory, so if you





y

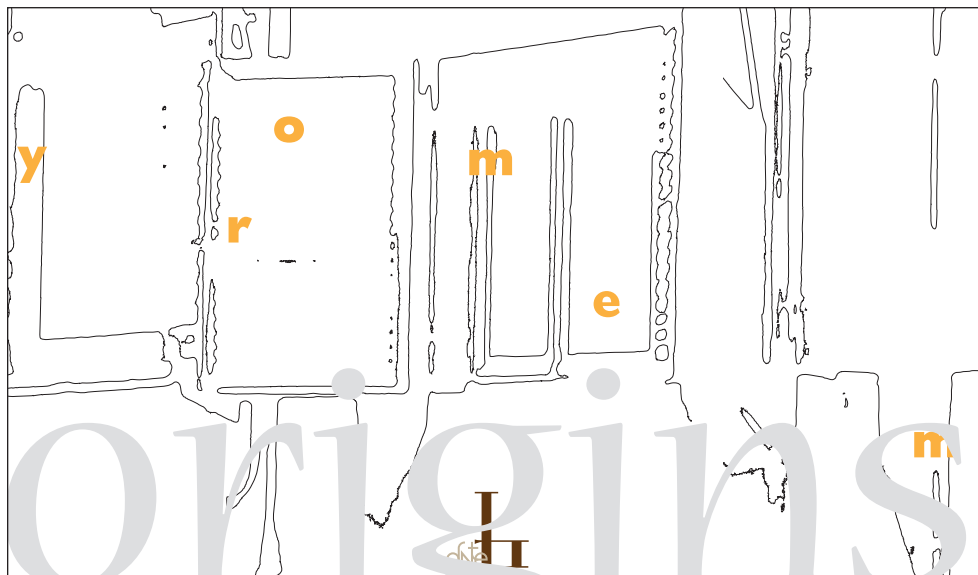
o

p

m

are you doing
e
show about

one



like we can think of memory as a kind of map. But not a neat map like a map of town. It's a usable map like a weather map with highs and lows and wind and rain and so on, it is constantly changing. And each time we return to the map we find it has changed because of the new connections that we have made in the interim. So each time we remember we literally have to make a new memory, we have to create it for the first time, creativity is essential in the act of memory. In other words, the process of memory is almost exactly the same as the process of imagination, it is an imaginative act.

For example, as I stand here trying to remember my text all sorts of other thoughts are coming into my head...for example, for some reason I am thinking of my father. Why am I thinking about my father? I'll just follow that bit of the map. Probably it's to do with origins, this show being about origins, and he was interested in origins because he was an archaeologist. His origin, by the way, was that he was American. Well, everybody has problems. And my mother was Irish. That is not strictly true, she's part Irish, part Welsh. And a bit Scottish, and part English. Which I suppose makes me British. I'm British. But what is British? Buckingham Palace, Big Ben, fish and chips? Who knows?



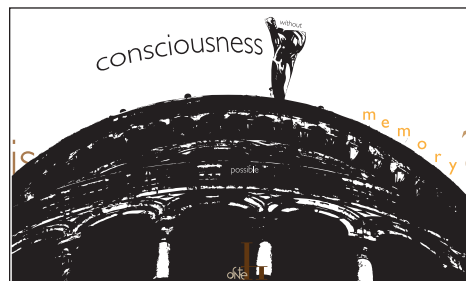
Y
O
M

de
ge
ne
ra
e



It's a question that fascinates me. On the way to the airport to fly here I was in a minicab. The driver had a very strong accent, so I asked him, "For you, what is British?" And he said, 'I beg your pardon?' So I said, 'Well, I mean, where are you from?' and he said, 'London. Islington.' So I said, 'No, I mean before that, originally,' and he said, 'Germany.' So I said, 'You don't have a German accent' and he said, 'I'm not, I'm Greek. But I have a British passport.'

And there you are... we started off with brain cells and now here we are in Greece. Talking of which, the Greek word for seahorse is hippocampus. Which would be completely irrelevant were it not for the fact that this is the name of the tiny gland, a chili-pepper-sized gland, well seahorse-sized actually, situated here at the base of the brain. It squirts a little biochemical juice and then we sprout. Squirt and sprout. And how does the hippocampus help us to choose what we remember? Because of course we don't remember everything. I'm told it chooses in two ways. The first reason is that it fastens upon something we already know. So we experience memory through familiarity. How do we experience this? When we see something we know it sets off a chain of memory. or instance, perhaps I thought about my father because this was his chair. I know it. He sat on it. And so did my



grandfather. In fact it's a chair I know very well because I've used it in another show. I have a proclivity for using personal props in my shows. It was in a show called *The Chairs* by Ionesco and there's another story about that actually...but there we go, I'm re-routing already, quick back on to the right map...the second reason we choose to make memories is that the hippocampus locks on to something when we get an emotional shock. Which means we can imprint memories very fast. For example, if I was to ask you what you were doing on November the eleventh this year you probably won't be able to remember, but if I were to ask you the same thing about September eleventh 2001 then it comes back quickly. And the same is also true in reverse so that when we are in an emotional state everything can remind us of things; our memory works overtime. For example, if anyone here in the audience, God forbid, has had the experience of a lover having left them, for someone else perhaps, you know that everything can remind you of him or her. This stone. Ah, here she tripped, or this chair, which is somehow a mnemonic for her whole body, here she sat. Her legs, her back, her arms, her head, her breasts...and so on...but you, for example, are unlikely to remember that I have a striped shirt on unless I attach it to something.



How does the

m
e
m
o
r
y

actually work?

one



your
eight and as I
pressing. Or perhaps it
we carry inside our heads. Why
How does the memory actually work? Is it
Not very long ago, in the middle of the last century,
that individual memories were stored in the brain.
The brain has to do was to identify the memory. Exactly the same each
folder, double-click on it
that would be 'Darling
words in the chair to
blending with
the music
certainly not
the way
you feel
the
mem

words about memory. After the show
yesterday somebody asked me, 'Why are
you doing a show about memory?' and I was
trying to remember... the origin of this show
which is as much about origins as it is about
memory. Maybe it is simply because they say that
memory starts to degenerate when you're twenty-
am now over forty the matter is becoming a little
is because one of the last great mysteries, this one
we remember, what we remember and how we remember.
consciousness possible without memory? I don't think so.
bury, the twentieth century, people used to believe
individual brain cells. So to retrieve a memory all the
cell, get into it and... wham... out would come the
on a hard disk in a computer. Call up the relevant
wham!... the memory appears. My God how wonderful
'I left the keys in the left-hand pocket of my jacket
se we know that's not true, it's certainly not true for me.
my pocket... no, my trousers... in the kitchen... in the bed
h closer to how we experience memory,
you leave your keys?' 'I left
darling, where did
your keys?' 'I left
memory,

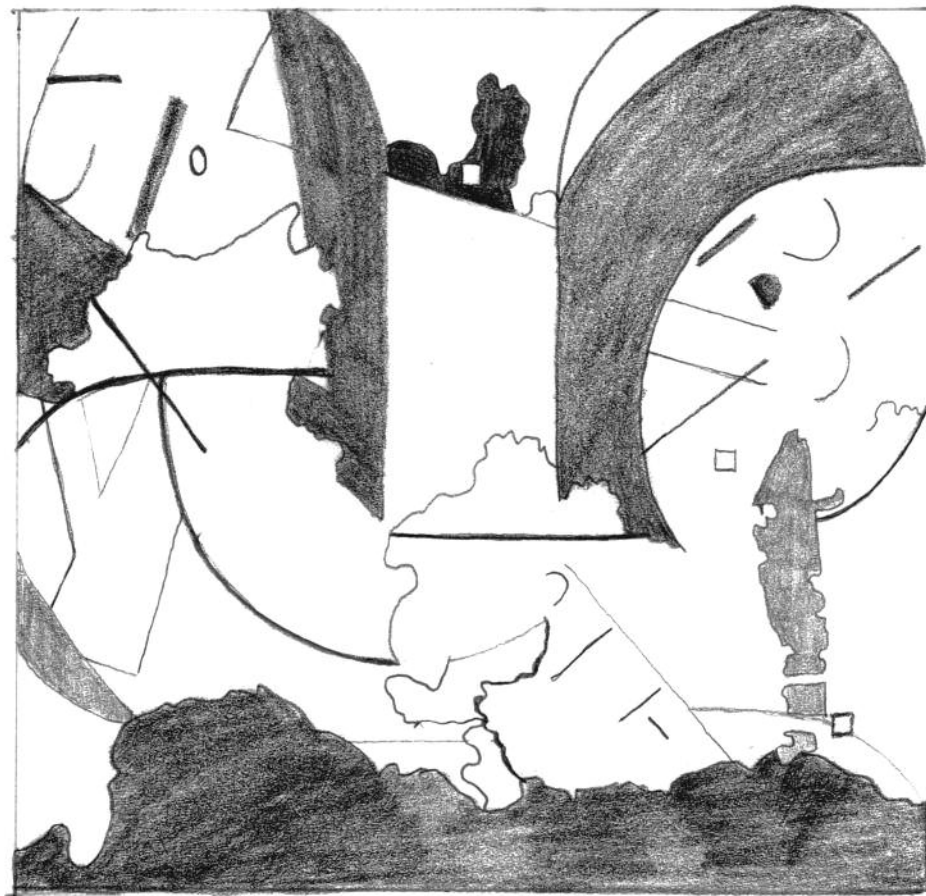
begin
to say a
words about
y. After the
yesterday

the
I

0

For example, if I give a shock, if I shout at you like this... you will get a little fright and therefore remember the colour of my shirt huh...stripy shirt...huh...stripy shirt...you see...huh gives you a shock, and you squirt and sprout, squirt and sprout and you will remember that I have a stripy shirt on...or perhaps you won't remember anything. Perhaps there's no sprouting going on in this audience at all. Yes, mnemonics are frequently useless things. A spoon, perhaps, mark on a wall, a knot in a handkerchief. Proust tasted a little madeline and he remembered three volumes. A watch to remind us of the time, a ring to remind us that we are married. And I have this stone in my pocket to remind me not to go on for too long. And a second stone to remind me...ummm... that when... ah, yes, that I have a third stone in this pocket which is there to remind me to tell you to turn off your mobile phones. Anyone whose mobile phone goes off during the performance will be ejected from the auditorium and a letter will be written to your parents.

And now, ladies and gentlemen, all of this is leading me to ask you to remember that when you came in to the theatre, on the back of your chair you had a little plastic bag. Pick it up, please. Open it and take out the contents. In it you will find an eye mask and a leaf, such as you find





REMEMBER

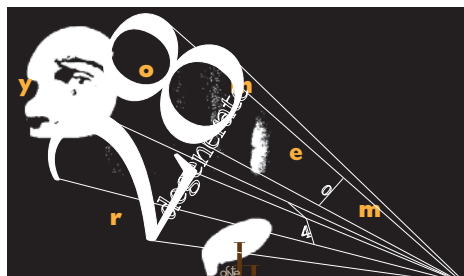
memory

of the
II

on transatlantic flights... the eye mask I mean, not leaf. And I know what you're thinking, your thinking, 'Oh my God, audience participation.' But it's all right, I am not going to make you put the mask on and spray you all with water. I'm not going to rip off my clothes and rub my body in baby oil and then squirm all over the front row, no, 1968 is a long time ago... more's the pity. No, I want you simply to hold the leaf in your hand and to put the blind on... your head... Why? Well for this reason. Because before we offer you some of our fragments, we want you to have the experience of reassembling some fragments of your own, yours only. If anyone finds this frightening or they don't want to put the mask on, too bad – because it's going to go completely dark so you won't see anything anyway. Now, please, ladies and gentlemen, we would like you to put the mask on and hold the leaf in your hand and think back, to remember.

Blackout.

Think back to a time which is not really very long ago. Two hours ago. Where are you? Who are you with? Have you got your tickets yet? The memory of two hours ago probably comes back very quickly so now we will go further back. Two weeks ago today at exactly the same



time. Now where are you? Who are you with? And what are you doing? Already that's probably more difficult, so we will go back to a time which is perhaps clearer in your imagination. New Year's Eve 1999. The turn of the millennium. Where are you? Are you inside or outside? Are you with friends? Can you remember what you thought the coming year would hold? And did it? Perhaps you can remember a little but not everything of that day, a few fragments. So now we will go further back. Eleven years ago. 1991. What can you remember that you did in 1991? Anything? Let's be more specific. Can you remember autumn 1991? September. Let me help you. It's just after the Gulf War and before Yugoslavia starts to split apart. What was the most important thing for you that year? Perhaps it's completely empty in your imagination, perhaps it rushes back because of a particular event, or there may be one or two fragments...

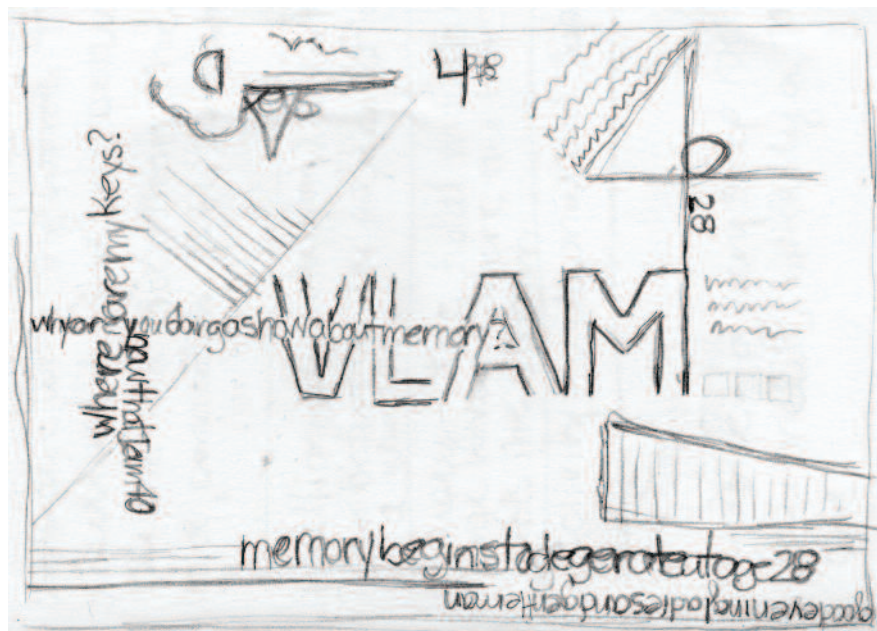
But now we will go even further back. Let's go to the first time you wanted to kiss someone. Who was it? And did you? And now our journey takes us even further back. We are going to when you are six years old. It's summer and you're standing outside. Look around you. What can you see? It might be your first day of school, or pre-school, primary school. Look down at your feet. What shoes are

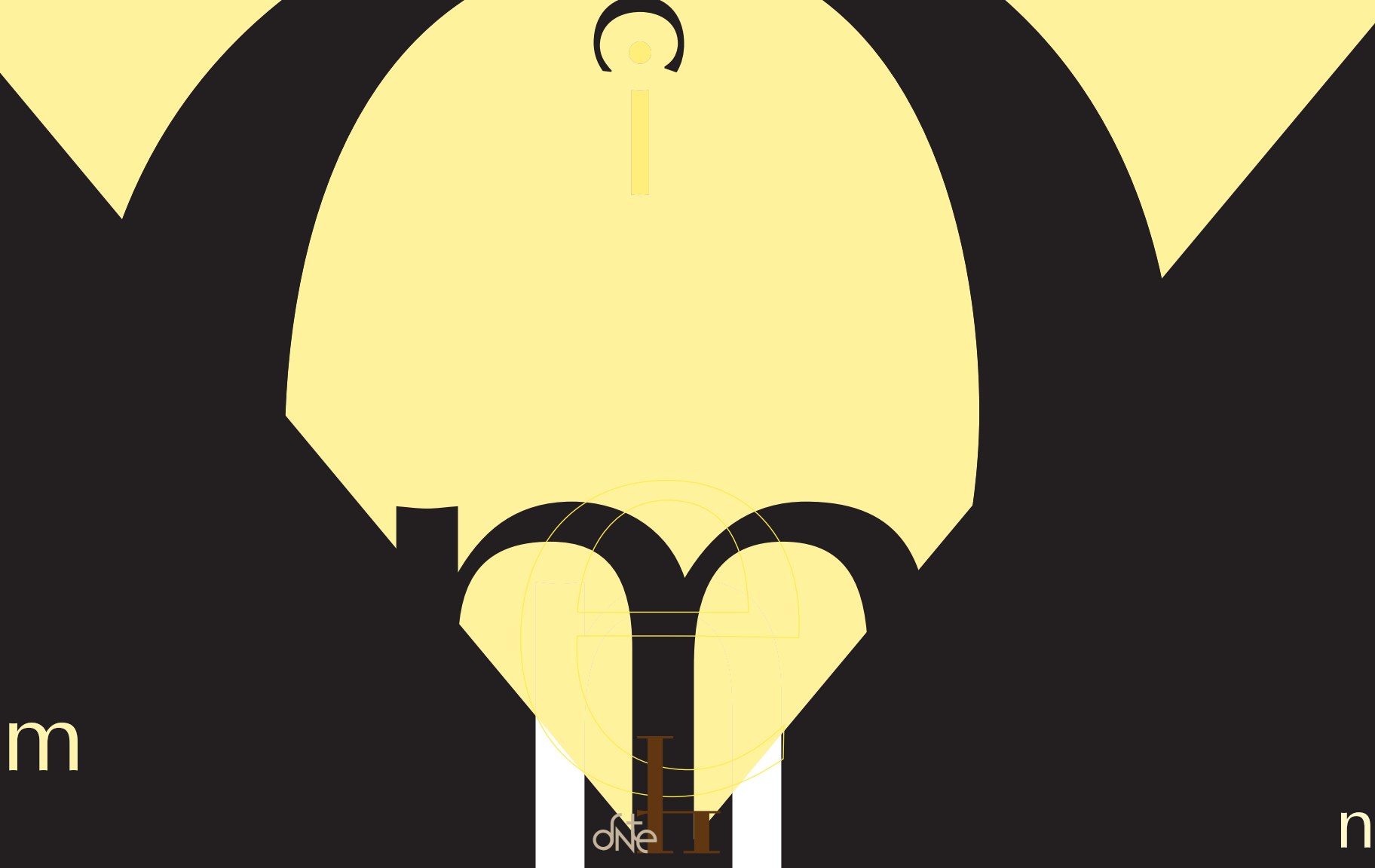
you wearing? Now, in your imagination, look behind you, to your right-hand side and hold up your hand. A hand clasps yours. It is your mother. Look up to your left. Another hand clasps that one. It is your father. Your mother, your father and you, standing together when you are six. And now look back behind your right-hand side. Behind your mother, with a hand on each of her shoulders, are her parents. Her mother and father. Your grandparents. And to the left, on your father's shoulders, are his parents. His mother. His father. Six people stand behind you. All looking at you. And now look back again and behind your grandparents are their parents. Eight great-grandparents, four grandparents, your parents and you. And behind the eight of them are sixteen others looking at you. Now feel the leaf. It has several veins. Imagine that each vein is a line of your ancestry all coming down to you. the stalk. All of the veins are leading to you. In one hundred years there are, approximately, four generations. If you look back along the line standing behind you, as you look back, at the beginning 256 of your ancestors, assuming that none of your family are inter-related. At the beginning of the eighteenth century, assuming there are no kinship times, there is a line of 4064 people. At the beginning of the seventeenth century it would

contain approximately 64,000 and at the beginning of the sixteenth, if you continue the same calculation, 1.5 million. So a thousand years ago, if there really were no kinship ties, that line would be longer than nearly all the people who have ever lived. Which, of course, is not

possible but it means that you must be related to everyone sitting in this theatre.

*Lights up. The play continues...*¹





m

one

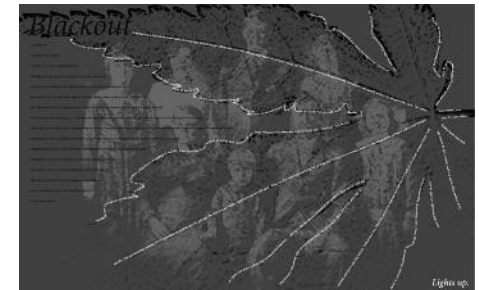
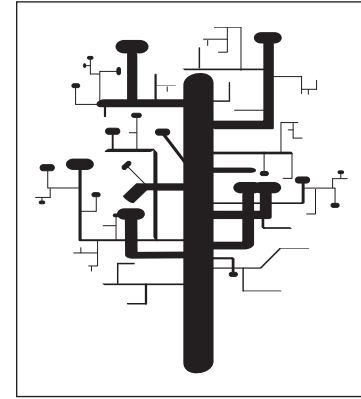
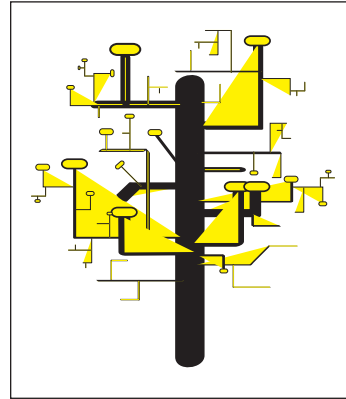
n

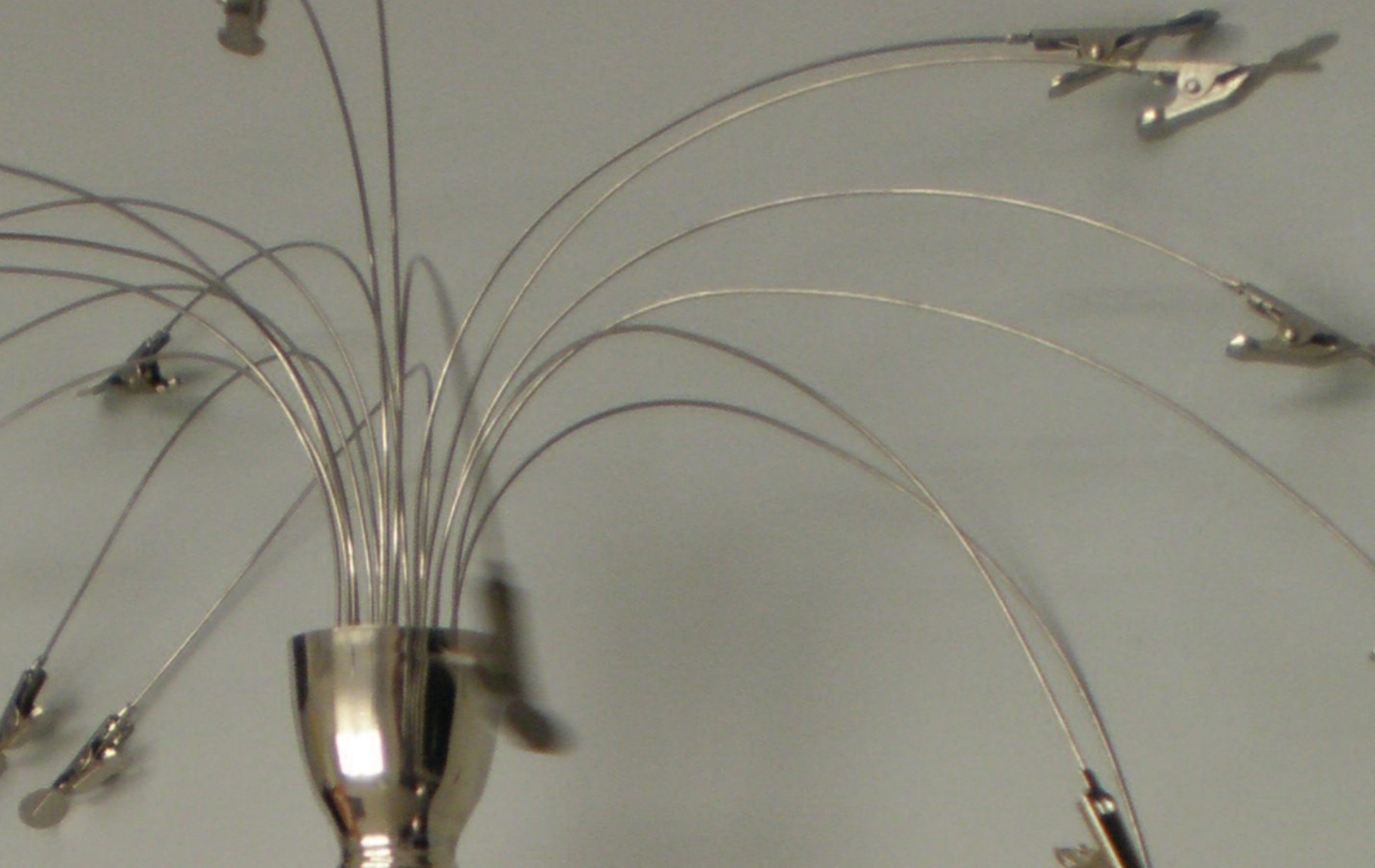


Memory Connections

The following are a series of posters that make reference to family memories. In a section of the *Mnemonic* monologue, McBurney has the audience hold a leaf in complete darkness, holding the leaf and listening to the voice of McBurney, speaking of family connections.

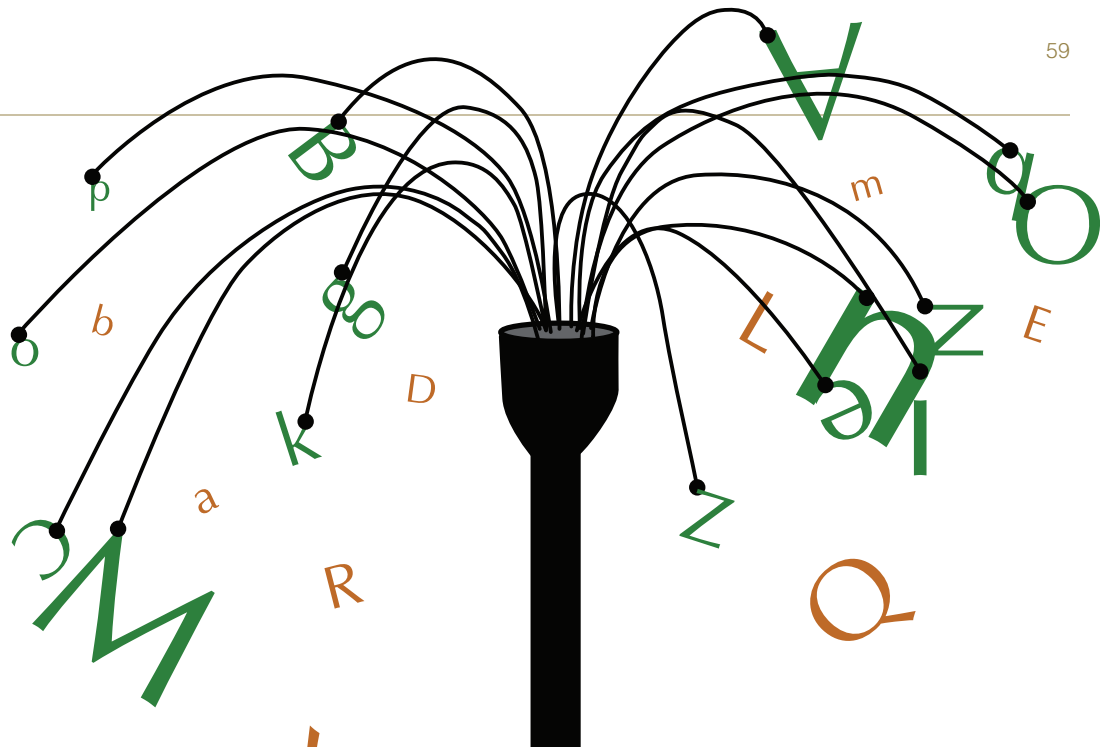
The leaf's connection to ancestry peaked my interest. How could this be performed typographically? The two examples on the bottom right, are the entire section of the monologue beginning with “blackout” through “lights up” using images of a leaf and a family photo combined with the text of the section of the monologue. The experiment on the left is the same text place one letter at a time, performing the text as a leaf. The experiments on the top right were an attempt to take this leaf idea into a more abstract, linear form. Although I began with the concept of a leaf, they began to look more like trees, which led me to the next set of experiments.





Typographic Tree

Inspired by the previous experiment with the leaf, another concept emerged, the typographic tree. An experimentation with letterform, where the letterforms perform in a combination of formats; physically, illustratively and interactively. The software program was a collaborative effort with a software engineer.



x F < x K n -

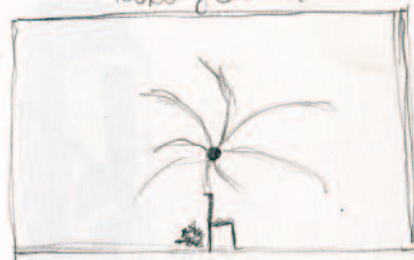
Upper case
lower case
words
punctuation

color
font
size
shape

some hanging
others in a pile underneath

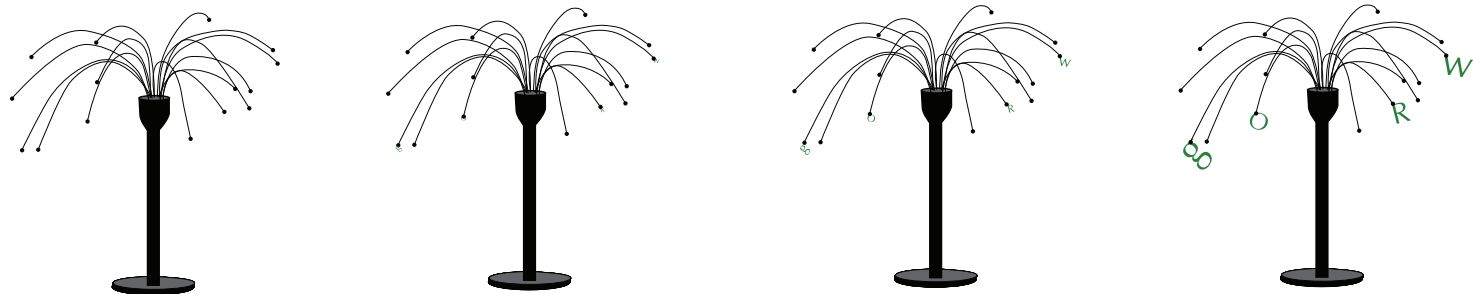
audience can change / interact
(make a memory)

looking down

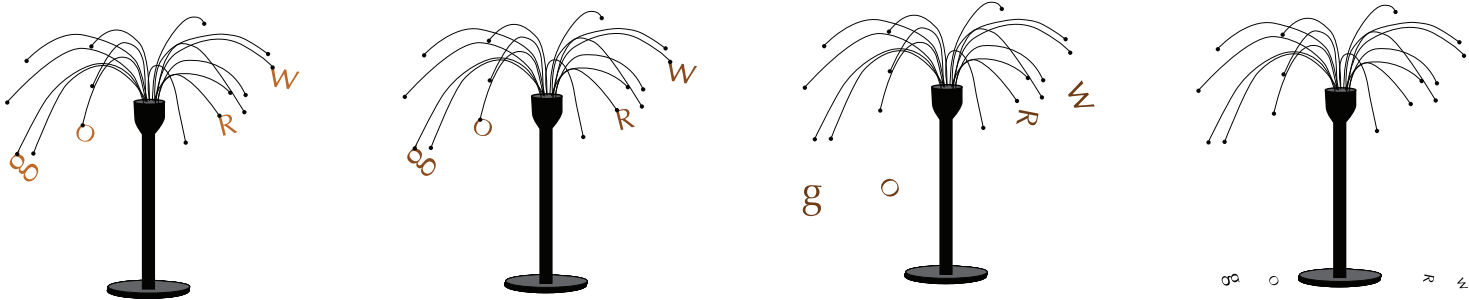


“ Typography is the craft of
endowing human language
with a durable visual form, and thus with
and independent existence.
Its heartwood is calligraphy —
the dance, on a tiny stage, of the living, speaking hand —
and its roots reach into living soil, though its branches
many be hung each year with new machines.
So long as the roots live,
typography remains a source of true delight,
rue knowledge, true surprise. ”

¹[Bringhurst, Robert. *The Elements of Typographic Style*. Point Roberts, Washington: Hartely & Marks, 1992, 3.]



As I observed this structure, I began to envision a software program in which a user could enter in any body of text and watch it perform. It would be a personal process, for the text entered would be selected by the user.

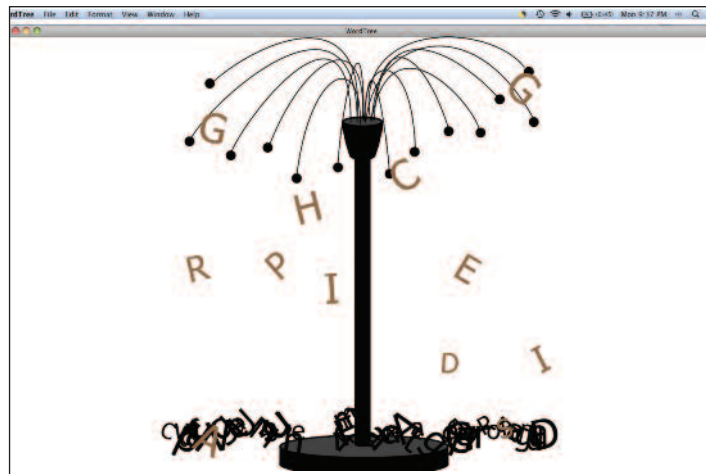


Ideation:

1. A user approaches the keyboard and types in a word, sentence, paragraph, chapter, book, play, etc.
2. Once all information is entered, select ENTER.

3. Watch the performance which the letters appear, grow and change color.

As the letters complete their cycle, they will fall to the ground and collect until the entire text is complete and will reset with a new user.



The WordTree application is built on top of many features that are built into the latest version of the Mac OS X operating system, Mac OS X (10.5) Leopard. The capabilities of Core Animation, Core Image, Core Text and WebKit are combined to provide dynamically positioned, layered, typographic animations on top of a scaleable vector graphic (SVG) image.

The background lamp is drawn using the SVG support built into WebKit. The positions of the tree branches are determined by calling JavaScript that is embedded into the extensible hypertext markup language (XHTML) document that hosts the SVG image. Once the positions are determined, the background WebKit display becomes a passive participant in the application's display.

Core Animation layers provide the surfaces into which each letter is rendered. Core Text is used to determine the typographic bounds of the characters for exact positioning on the tree. Core Animation also provides the animations that are used to alter the letters over time.

Each letter's color is manipulated by applying a Core Image filter. A letter's rotation angle, size and position is animated by manipulating properties associated with the letter layer's bounding frame rectangle.

The result is a very fluid and interactive typographic illustration.

—M.Scott Ford, *Corgibytes*





Exhibition

My creative project culminated in a public exhibition on 2 May 2008. The pieces chosen to exhibit represent examples of the experimentation with typography as performance.

I began by printing the early *Mnemonic* sequence on rag vellum. I hung these pieces from the ceiling so the viewer could look through from one image to the next.

The mounted posters were chosen as a representation of the continuation of the previous *Mnemonic* text, yet focusing on a section of the monologue beginning with the 'blackout' through 'lights up.' This section of the monologue focuses on memory and our ancestry, while the audience sits in complete darkness, blindfolded, and holding leaves.

The leaf led to the investigation of the typography tree. I explored the tree through illustrations, animation, 3D models and the development of a software program where text is entered into the program via keyboard or an existing file. The three-dimensional tree is made from PVC pipe, coated wire, a shower head and the bottom of a planter. The letters were hand cut from old paper swatch books and samples. The fonts were chosen based on whatever font was used in the sample books. The handcut letters represent my childhood fascination with cutting letters from scraps of paper and magazines.

While challenging and stressful, I believe the exhibition to be successful. I received a number of generous and encouraging comments.







And there you are... we started off with brain cells and now here we are in Greece. Talking of which, the word for seahorse is hippocampus. Which would be completely irrelevant were it not for the fact that the name of the tiny gland, a chili-pepper-sized gland, well seahorse-sized actually, situated here at the top of the brain. It squirts a little biochemical juice and then we sprout. Squirt and sprout. And how does the hippocampus help us to choose what we remember? Because of course we don't remember everything. I'm told it chooses in two ways. The first reason is that it fastens upon something we already know. So we experience memory through familiarity. How do we experience this? When we see something we know it sets off a flood of memory. For instance, perhaps I thought about my father's chair. I know it's not a chair. It's a hatbox. And so I did my grandfather. In fact it's a chair I know. I remember it. I used it in another show. I have a great affinity for using personal props in my shows.

slam

e

2

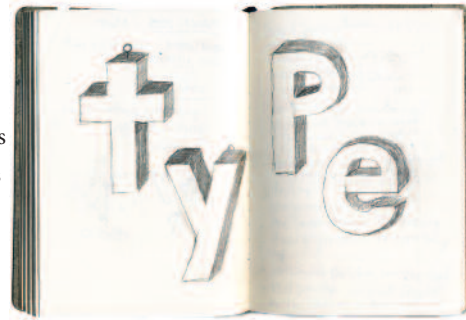
u

SP

Conclusion / Evaluation

My creative project met and exceeded my expectation on various levels. In a quest to find links between the disciplines of graphic design and performance as a viable method to contribute to graphic design education, I found a hidden level in my personal work. It was not my intention to discover a new personal process. However, I discovered an entirely new personal method of design and communication. The outcome might not be understood, but the process should be understood by others. It is all about the process of how I arrived at the conclusions, where it can take me from this point forward and ways I can incorporate the experience into the design classroom as an educational tool.

With the next steps along this personal exploration I intend to continue to research



various Avant-Garde artists and continue to explore various media.

Based on my own personal experience, I believe *Typography as Performance* can be a beneficial class technique or tool, giving the students the

opportunity to open their minds and look at a problem from different angles, stepping ‘out of the box’ and out of their comfort zones.

“How can the performance of language on the page—both mise-en-page and the enactment of reading—extend into the social world without reinserting language into the narcotic (or worse, historic) lyricism of the speaking voice.”¹ How can we

as graphic designers and educators expand beyond our discipline discovering beneficial ways to effectively communicate?

I have thoroughly enjoyed the experience. I am glad I chose this topic. Where the exploration takes me, remains to be seen and discovered.



Further Development / Experimentation

The ultimate goal of the project was to have my observations, experiments, and processes find their way into the classroom as a viable technique to enhance graphic design pedagogy.

As I move forward, I would like to experiment with various workshops in the classroom, documenting their success or failure and building from those experiences, while continuing my research of performance and graphic design of the early twentieth Century.

Additionally, the experimentation will consist of continuing the development of the software into a more complex and visually engaging program. Another direction I would like to investigate is working with a more hands-on medium, such as—letterpress, 3D and collage techniques.

I have discovered one spontaneous process led to another. Moving forward I hope to continue this same process of investigation.

“...theater invites students to expand on their own experiences, engaging physically, emotionally, spiritually and intellectually in a multi-sensory design process.”

13[Sudnick, Barbara and Frank Armstrong. “Acting Like a Character” Voice: AIGA Journal of Design: Writing: AIGA. July 25, 2005.]

Fig. 1.24. left Metal type



Stein classroom experiment

As a future direction, I would like to perform the following experiment in a classroom environment:

1. Provide students with a selection of text written by Gertrude Stein (2 different texts, 2 groups will have the same).
2. Break the class into groups of 4 (depending on the size of the class or workshop)
3. Allow students 20 minutes to prepare a performance (they are only allowed to use their voice and body).
4. Each group presents their piece (approximately 5 minutes or less).
5. Once all groups have presented, the class will discuss the conclusions (methods used to communicate the text and how

the different groups approached the same text, make observations)

6. Using the same text, the students are to 'perform' it typographically; they have 20 minutes to sketch.
7. For the next class, the students are to bring in a final product. This can be any medium of their choosing. However, no images are allowed and they cannot distort the typeface they use.
8. Present typographic conclusions (crit).
9. Write at 1 page paper on the experience.

(Did you like it? hate it? think is was stupid? All these are valid and MUST be supported by why. Give the reason for your response. There is no wrong or right response, just be honest).

The purpose of this exercise is to encourage the students to think beyond the common practices of graphic design. The project forces students to use performance as a vehicle for expression and then the limited language of typography as another method of expression.

The experiment has many possible variations including but not limited to the length of time spent on the project and materials used.

I chose the text of Gertrude Stein for a number of reasons, but mainly because she was not concerned with audience perception. There is not right or wrong when attempting to make sense of her ramblings. It is a key ingredient for this experiment.



Appendix 1

Word Tree Software sample source code

```
//
// PathNames.h
// WordTree
//
// Created by M. Scott Ford on 2/19/08.
// Copyright 2008 Corgibytes. All rights reserved.
//

#import <Cocoa/Cocoa.h>

@interface PathNames : NSObject<NSFastEnumeration> {
    NSArray* pathNames;
}

- (NSString*) pathNameAtIndex: (int) index;
- (int) count;

@end

//
// PathNames.m
// WordTree
//
// Created by M. Scott Ford on 2/19/08.
// Copyright 2008 Corgibytes. All rights reserved.
//

#import "PathNames.h"

@implementation PathNames
```

```
- (id) init {
    self = [super init];
    if (self != nil) {
        pathNames = [NSArray arrayWithObjects:
            @"path3183",
            @"path3185",
            @"path3187",
            @"path3189",
            @"path3191",
            @"path3193",
            @"path3192",
            @"path3195",
            @"path3197",
            @"path3199",
            @"path3201",
            @"path3203",
            @"path3205",
            nil];
    }
    return self;
}

- (NSString*) pathNameAtIndex: (int) index {
    return [pathNames objectAtIndex: index];
}

- (int) count {
    return [pathNames count];
}

- (NSUInteger) countByEnumeratingWithState: (NSFastEnumera-
```

```
tionState*) state objects: (id*) stackbuf count: (NSUInteger) len
{
    return [pathNames countByEnumeratingWithState: state objects:
stackbuf count: len];
}
```

```
@end
```

```
//
// LettersView.h
// WordTree
//
// Created by M. Scott Ford on 2/18/08.
// Copyright 2008 Corgibytes. All rights reserved.
//
```

```
#import <Cocoa/Cocoa.h>
```

```
@interface LettersView : NSView {
}
```

```
@end
```

```
//
// LettersView.m
// WordTree
//
// Created by M. Scott Ford on 2/18/08.
// Copyright 2008 Corgibytes. All rights reserved.
//
```

```
#import "LettersView.h"
```

```
@implementation LettersView
```

```
- (id)initWithFrame:(NSRect)frame {
```

```
    self = [super initWithFrame:frame];
    if (self) {
    }
    return self;
}
```

```
- (BOOL) acceptsFirstResponder {
    return YES;
}
```

```
- (BOOL) isOpaque {
    return NO;
}
```

```
@end
```

```
//
// WordTreeController.h
// WordTree
//
// Created by M. Scott Ford on 2/18/08.
// Copyright 2008 Corgibytes. All rights reserved.
//
```

```
#import <Cocoa/Cocoa.h>
#import <WebKit/WebKit.h>
```

```
#import "LettersView.h"
```

```
@interface WordTreeController : NSWindowController {
    IBOutlet WebView* lampView;
    IBOutlet LettersView* lettersView;
```

```
    NSMutableArray* lettersOnTree;
    NSMutableString* currentWord;
}
```



```
- (IBAction) openFile: (id) sender;
```

```
@end
```

```
//
// WordTreeController.m
// WordTree
//
// Created by M. Scott Ford on 2/18/08.
// Copyright 2008 Corgibytes. All rights reserved.
//
```

```
#import "WordTreeController.h"
```

```
#import <QuartzCore/CoreAnimation.h>
#import <QuartzCore/CoreImage.h>
#import <WebKit/WebKit.h>
#import <Foundation/NSThread.h>
```

```
#import "PathNames.h"
#import "Colors.h"
#import "LetterLayer.h"
```

```
@interface WordTreeController()
```

```
- (void) writeOnTree: (NSString*) word;
- (void) dangleLetter: (NSString*) letter fromTreeNodePath:
(NSString*) pathName;
- (CIVector*) redComponentVectorForColor: (CGColorRef) color;
- (CIVector*) greenComponentVectorForColor: (CGColorRef) color;
- (CIVector*) blueComponentVectorForColor: (CGColorRef) color;
- (CIVector*) multiplyArray: (const CGFloat*) first
                        byArray: (const CGFloat*) second
                        count: (int) count;
- (CAAnimation*) colorChangeAnimation: (CGColorRef) color;
- (CAAnimation*) letterHangAnimationForLayer: (CALayer*) let-
terLayer;
```

```
- (float) getRandomAngle;
```

```
- (void) displayFileContents: (NSString*) contents;
```

```
@end
```

```
@implementation WordTreeController
```

```
- (void) awakeFromNib {
    [[[LampView mainFrame] frameView] setAllowsScrolling: NO];

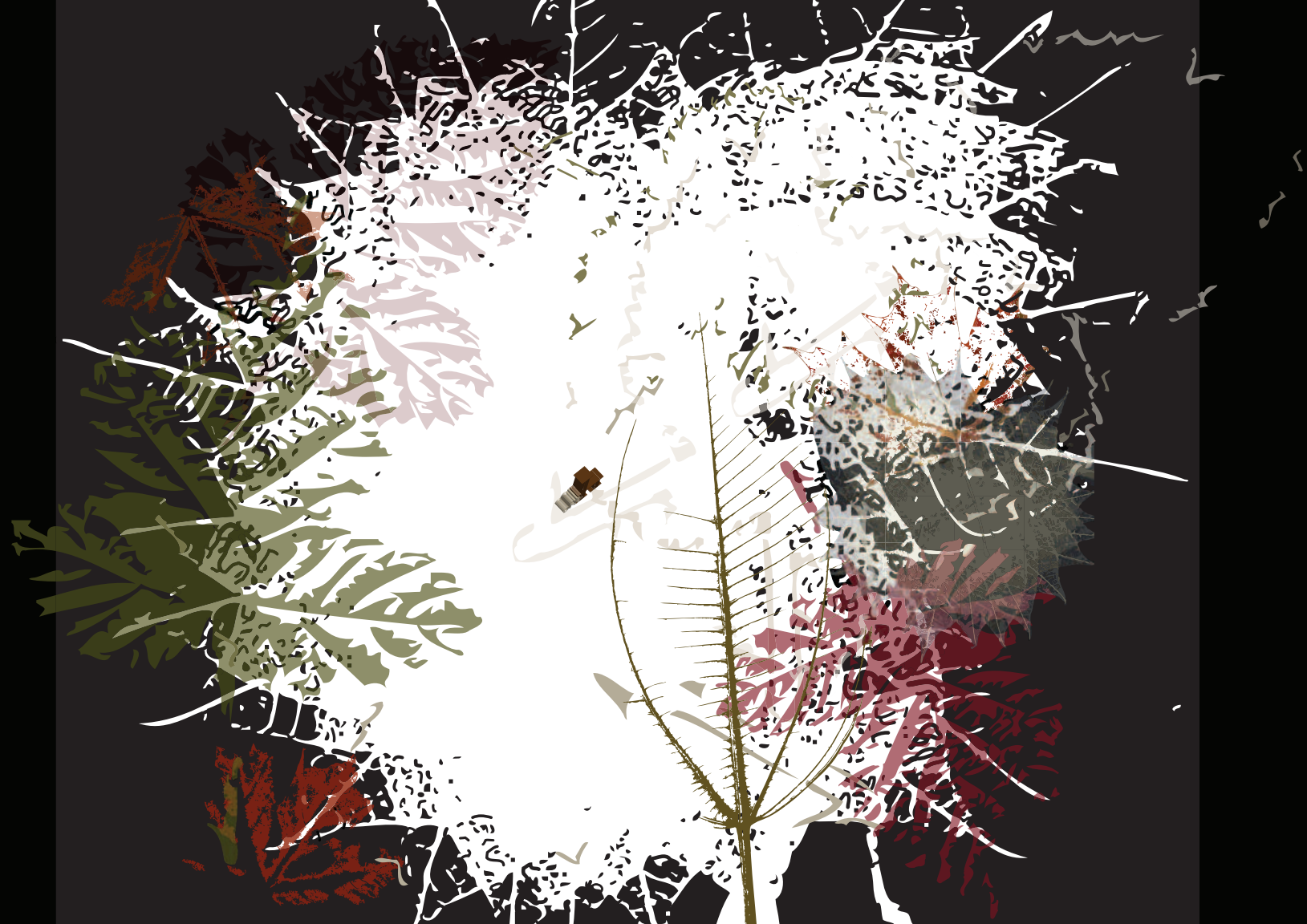
    NSString* lampFilePath = [[NSBundle mainBundle] pathForRe-
source:@"lamp.xhtml" ofType:nil];
    NSURL* url = [[NSURL alloc] initWithFileURLWithPath: lampFilePath];
    NSURLRequest* request = [[NSURLRequest alloc] initWithURL:
url];
    [lampView setFrameLoadDelegate: self];
    [[[LampView mainFrame] loadRequest: request];

    CALayer* layer = [CALayer layer];
    layer.backgroundColor = [Colors clear];
    layer.delegate = self;
    [lettersView setLayer: layer];
    [lettersView setWantsLayer: YES];
```

```
    currentWord = [[NSMutableString alloc] init];
}
```

```
- (void) writeOnTree: (NSString*) word {
    PathNames* pathNames = [[PathNames alloc] init];

    int count = MIN([pathNames count], [word length]);
    int letterIndex;
    int pathIndex = MAX([pathNames count], [word length]) / 2 -
count / 2;
    if ([word length] > [pathNames count]) {
```



Notes

Problem Statement

1. Meggs, Philip B., *A History of Graphic Design*. New York: Van Nostrand Reinhold, 1983, xiii.

Terms

1. Brewer, Mária Minich. "Performing Theory." *Theatre Journal*, Vol. 37, "Theory". (Mar., 1985), 24.
2. Bringhurst, Robert. *The Elements of Typographic Style*. Point Roberts, Washington: Hartely & Marks, 1992, 3.
3. Carter, Robert, Ben Day and Philip Meggs. *Typography Design: Form and Communication*. New Jersey, 2007, 311.
4. Worthen, W.B. *Print and Modern Poetics*. Cambridge: Cambridge University Press, 2005, 138.

Historical Precedents

1. Kirby, Michael and Victoria Nes Kirby. *Futurist Performance*. New York: PAJ Publications, 1986, 5.
2. Ibid, 5.
3. <http://english.emory.edu/DRAMA/HistDrama2/SymbolImage.html>
4. Kirby, 12.
5. Bay-Cheng, Sarah. "Translation, Typography, and the Avant-Garde's Impossible Text" *Theatre Journal*, 59 (2007): 467-483. A 478.

6. Gordon, Mell. *Dada Performance*. New York: PAJ Publication, 1987, 13.
7. Ibid, 13-14.
8. Ibid, 15.
9. Brewer, 24.
10. Cardullo, Bert and Robert Knoff. *Theater of the Avant-Garde, 1890-1950: A Critical Anthology*. New Haven: Yale University Press, 2001, 171.
11. Bay-Cheng, 471
12. Bay-Cheng, 473
13. Sudnick, Barbara and Frank Armstrong. "Acting Like a Character" *Voice: AIGA Journal of Design: Writing: AIGA*. July 25, 2005.
14. McBurney, Simon. *Complicité*. <www.complicite.org/index.html> (25 March 2007).
15. Carlson, Marvin. *The Haunted Stage: The Theatre as Memory Machine*. Ann Arbor: University of Michigan Press, 2006, 53.
16. McLuhan, Marshall and Bruce R. Powers. *The Global Village: Transformations in World Life and Media in the 21st Century*. New York: Oxford University, 1992, 13.
17. Drucker, Johanna. *Figuring the Word: Essays on Books, Writing, and Visual Poetics*. New York: Granary Books, 1998, 103.
18. Worthen, W.B. *Print and Modern Poetics*. Cambridge: Cambridge University Press, 2005, 3.

19. Ibid, 145.

20. Ibid, 175.

21. Massin, Robert. *Letter and Image*. New York: Van Nostrand Reinhold Co., 1970, 224.

Process and Methodology

1. Drucker, 106.
2. Ibid, 9-10

Exploration

1. Bay-Cheng, 476.

Experimental Staging: Stein Project

1. Worthen, 72.
2. Ibid, 71
3. Stein, Gertrude. *Geography and Plays "Advertisements"*. University of Wisconsin Press; New Ed edition, October 1993, 341-346.
4. Worthen, 160.
5. <<http://www.brainyquote.com/quotes>> (5 February 2007).

Mnemonic

1. McBurney, Simon. *Complicité: Plays 1*. London: Methuen Publishing Limited, 2003.

Typographic Tree

1. Bringhurst, 11.



Images

Fig. 1.1. Filippo Tommaso Marinetti, *Irredentismo*, 1914 Ink, pastel and paper collage (218 x 278).

Fig. 1.2. From Marinetti's, *parole in libertà* (words of freedom), is representation of a man who witnessed a battle. An juxtapositioning of letters, words and sentences to convey the confusion and sheer horror of battle. 1919.

Fig. 1.3. F.T. Marinetti, *Book Page, Les mots en libert futuristes* (The Futurist words-in-freedom), 1919.

Fig. 1.4. H. N. Werkman, cover of 'the next call 9' published in 1926; from 'Herbert Spencer: Pioneers of modern typography' pub. Lund Humphries 1969.

Fig. 1.5. Werkman.

Fig. 16. two images are the stage design and sketch of movements for the futurist ballet "Printing Press" by Giacomo Balla. Balla presented this piece in 1914. <http://english.emory.edu/DRAMA/HistDrama2/SymbolImage.htm>.

Fig. 1.7. Giacomo Balla, "Dog on a Lesh". 1913.

Fig. 1.8. El Lissitzky.

Fig. 1.9. bottom, El Lissitzky.

Fig. 1.10. top, Werkman.

Fig. 1.11. bottom, Piet Zwart.

Fig. 1.12. Antonin Artaud self portrait. The Minotaur 1946 Antonin Artaud drawing graphite and wax crayon by Antonin Artaud.

Fig. 1.13 & 1.14. Antonin Artaud . Portrait of Arthur Adamov, 1947, from Collection Florence Loeb; © 1996 Estate of Antonin Artaud/Artists Rights Society, N.Y.; photograph of artwork © 1996 The Museum of Modern Art, N.Y. Spell for Léon Fouks, 1939, from a private collection; ©1996 Estate of Antonin Artaud/Artists Rights Society, N.Y.; photograph of artwork © 1996 The Museum of Modern Art, N.Y. Self-portrait, 1946, from Collection Florence Loeb; © 1996 Estate of Antonin Artaud/Artists Rights Society, N.Y.; photograph of artwork © 1996 The Museum of Modern Art, N.Y.

Fig. 1.15, from Tristan Tzara's "The Gas Heart"

Fig. 1.16, Piet Zwart. *Het Boek van PTT* (PTT Book). Customer manual of the Dutch telephone services.

Fig. 1.17. Henryk Berlewi.

Fig. 1.18. Henryk Berlewi (1897-1967 Poland), *Red and Black Geometric, Lithograph, 24" x 19 3/4", Signed and Numbered 102/200, Dated 1967.*

Fig. 1.19. *Complicité's*, "Mnemonic". Original production, Photographer: Sebastian Hoppe

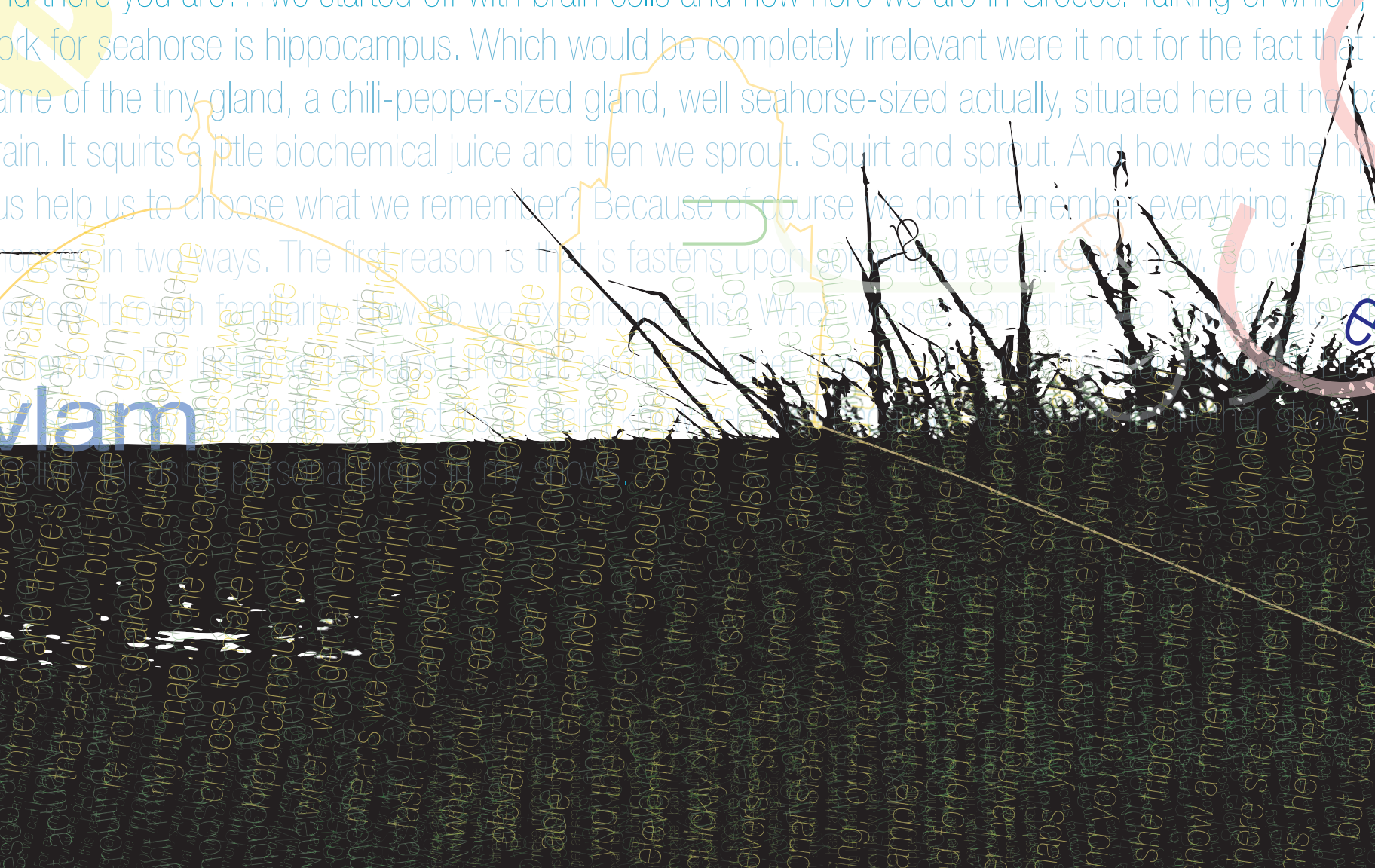
Fig. 1.20. *Complicité's*, "Mnemonic", Simon McBurney and Katrin Cartlidge photo: Alastair Muir.

Fig. 1.22. from *Complicité*, Simon McBurney. Photographer: Simon Annand.

Fig. 1.22. *Complicité's*, process sketches.

Fig. 1.23. Massin, "The Bald Soprano", detail from Wolff, Laetitia. Massin. CITY Phaidon Press Inc., 2007.

Fig. 1.24. <http://flickr.com/photos/thetypejunkie/2187219055/sizes/o/>, (20 March 2007).



Annotated Bibliography

Alexander, Catherine. *Complicité Teachers Pack*. London: Complicité. 2001. A workbook for theatre teachers. It provides various exercises in ensemble work, space, movement and rhythm, to name a few.

Allen, Nancy. *Working with Words and Images: New Steps in an Old Dance*. Connecticut: Ablex Publishing, 2002. Discussion of the meaning of words and images along with the developmental process through a multi-disciplinary approach.

Artaud, Antonin. *The Theatre and Its Double*. New York: Grove Press, 1958. Originally published in 1938, a collection of ideas in which theatre was intended to break through the barriers of language to touch “real life.”

Barthes, Roland. *Mythologies*. Canada: Harper Collins, 1972. Short journalistic articles written between 1954 and 1956 for a left-wing magazine. Considered as the best opportunistic improvisations on relevant and current issues focusing on mass culture, films, advertizing, newspapers and magazines, photographs, cars, children's toys, popular pastimes and the like. Making ‘trivia’ of everyday life as full of meanings.

Bay-Cheng, Sarah. “Translation, Typography, and the Avant-Garde’s Impossible Text” *Theatre Journal*, 59 (2007): 467-483. A typographical illustration of Tristan Tzara's Avant-Garde *Le Coeur Gaz (The Gas Heart)*, a theatrical text that defies translation into performance, where in the middle of act 3, there is an insertion of the character as typography.

Blumenfeld, Robert. *Tools and Techniques for Character Interpretation: A Handbook of Psychology for Actors, Writers and Directors*. New Jersey: Limelight Editions (an imprint of Amadeus Press. LLC), 2006. Emphasizing the work of theatre and film artists, distinctively focusing on Freudian, Kleinian, and Jungian schools of psychological principles and ideas.

Brewer, Mária Minich. “Performing Theory.” *Theatre Journal*, 37 “Theory” (1985): 12-30.

Bringhurst, Robert. *The Elements of Typography Style*. Point Roberts, Washington: Hartely & Marks, 1992. Emphasis on creating beautiful typography, concentrateing on subjects such as: proportion, rhythm, page design, choosing type, improving legibility, etc, in

direct relation with type design and page design issues facing many graphic designers.

Cardullo, Bert and Robert Knoff. *Theater of the Avant-Garde, 1890-1950: A Critical Anthology*. New Haven: Yale University Press, 2001. A series of modern drama anthologies conventionally presented as an overview of the numerous theatrical styles and structures, representational of early twentieth century's experimentation. Shifting from our relationship between realism and anti-realism, and present Avant-Garde theatre. Where Avant-Garde serves as a key role in defining modernism.

Carlson, Marvin. *The Haunted Stage: The Theatre as Memory Machine*. Ann Arbor: University of Michigan Press, 2006. An exploration of theatrical “déjà vu”, examining the audiences memory is stimulated, while uncovering ways memory informs the process of reception. Making note of the process of almost every element of the theatre is used and reused eluding to the ghost of pervious performances.

Carter, Robert, Ben Day and Philip Meggs. *Typography Design: Form and Communication*. New Jersey, 2007. A concentration on the importance of design professionals and

- students maintain a high level of competency in regard to current developments. Provides a in-depth survey of the characteristics of designing with type.
- Counsell, Colin and Laurie Wolf. *Performance Analysis: An Introductory Coursebook*. London: Routledge, 2006. An innovative introductory coursebook for performance studies, combining classic texts with critical theories and how the texts can be utilized in the analysis of performance.
- Carter, Rob, Libby Meggs and Sandra Wheeler. *MEGGS: Making Graphic Design History*. New Jersey: John Wiley & Sons, Inc., 2008. A look back on the achievements of the historian, educator, and artist Phil Megg's. A homage of his published articles and works of art with contributions from family, friends and colleagues.
- Drucker, Johanna. *Figuring the Word: Essays on Books, Writing, and Visual Poetics*. New York: Granary Books, 1998. A collection of writing previously found in various academic journals, lectures and interviews.
- Huxley, Michael and Noel Witts. *The Twentieth-Century Performance Reader*. London: Routledge, 1996. A pioneering introduction to performance, representing texts from over thirty professionals who proclaim performance as its own unique discipline.
- Gordon, Mell. *Dada Performance*. New York: PAJ Publication, 1987. A collection of Dadaist text by, Hugo Ball, Kurt Schwitters, Richard Huelsenbeck, Roger Vitrac, Tristan Tzara, Emmy Hennings, Francis Picabia, and others.
- Esslin, Martin. *Brecht: the man and his work*. New York: Norton, 1974. An analysis of Bertolt Brecht, the man and his poems, plays, and life.
- Ionesco, Eugene. *Notes and Counter Notes; Writings on the Theatre*. New York: Grove Press, 1964. A collection of one of the major figures in experimental drama.
- Kirby, Michael and Victoria Nes Kirby. *Futurist Performance*. New York: PAJ Publications, 1986. Documentation of the first modern style who perceived society as spectacle. Included in the book are; thirteen manifestos, forty-eight performance texts, and fifty-six photographs.
- McBurney, Simon. Interviewed by John Tusa. *The John Tusa Interviews*. British Broadcasting Company Radio, 5 October 2007. Discussion regarding the play *Mnemonic*.
- McBurney, Simon. *Complicite: Plays 1*. London: Methuen Publishing Limited. 2003. A collection of three plays conceived and performed by the award winning, London based, Complicité.
- McBurney, Simon. *Complicité*. <www.complicite.org/index.html> (25 March 2007).
- McLuhan, Marshall and Bruce R. Powers. *The Global Village: Transformations in World Life and Media in the 21st Century*. New York: Oxford University, 1992. Written between 1974 and 1980 and compiled between 1976 and 1984. A book examining McLuhan's themes of electronic technologies altering the minds of individuals, yet from a different approach. His intent was to motivate people to think.
- Massin, Robert. *Letter and Image*. New York: Van Nostrand Reinhold Co., 1970.
- Miller, J. Abbott. *Dimensional Typography*. Princeton: Princeton Press, 1989. A contemporary look at the logic three-dimensional type in the realm of signage and dimensionality on the printed page.
- Spencer, Herbert. *The Liberated Page: An Typographic Anthology*. San Francisco: Bedford Press, 1987. A anthology of significant typographic articles that appeared in *Typographica*

-
- magazine from 1949 to 1967. Futurism, Dada, Surrealism, de Stijl, and Russian constructivism are a few notable movements featured in the book.
- Spencer, Herbert. *Pioneers of Modern Typography*. London: Lund Humphries Publishers, 1969. A summary of the impact the Avant-Garde movement had on graphic design and typography by examining Futurism, Dadaism, de Stijl, Suprematism, Constructivism and the Bauhaus.
- Sudnick, Barbara and Frank Armstrong. "Acting Like a Character" *Voice: AIGA Journal of Design: Writing: AIGA*. July 25, 2005. www.aiga.org. An article about multi-sensory experiences and how they provide a foundation of our awareness of ourselves and relationship to our environment.
- Vanden Haeuvel, Michael. *Performing Drama/ Dramatizing Performance: Alternative Theater and the Dramatic Text*. Ann Arbor: University of Michigan Press, 1993. Probes in the meshing together of contemporary drama and Avant-Garde theatre.
- White, Jan. *Editing by Design*. Allworth Press, 2003. A collection of solutions to issues such as columns and grids, typography, color and more.
- Willett, John. *Brecht on Theatre, The Development of an Aesthetic*. New York: Hill and Wang, 1992. A chronological grouping of essays from 1918 to 1956, where Brecht examines his explanation of the Epic Theatre and the alienation-effects in directing, acting, and writing.
- Wolff, Laetitia. *Massin*. CITY Phaidon Press Inc., 2007. A monograph on the work of the book sculptor, graphic designer and writer Robert Massin. The book contains over 500 illustrations, sketches, letters, photographs, and other sources specially commissioned for this publications.
- Worthen, W.B. *Print and Modern Poetics*. Cambridge: Cambridge University Press, 2005. An investigation into how performance and the printed text of modern drama relate to one another.

Credits

Helvetica—A sans serif font developed in 1957 by Max Miedinger. The word Helvetica means Swiss.

Minion—Inspired by late renaissance-era type, Minion was designed by Robert Slimbach for Adobe in 1990.

This document and all images contained within were created by Ann E. Ford unless otherwise indicated.

www.chambers-design.com

Software Development:

M. Scott Ford

Corgibytes



Acknowledgments

I would like to acknowledge and thank those who gave me love and support throughout this process. First, my family, especially my husband Steve, who was forced to endure my manic episodes, hysteria, tears, and joys. Without his love and support, I would have never accomplished this major milestone. Second, my committee, Matt Woolman, Noreen Barnes and Peyton Rowe. I am truly honored to have them as my mentors. They were there for my every step of the way providing encouragement and advice.

These acknowledgments would not be complete without thanking the faculty of the department of graphic design, Matt Woolman, Roy McKelvey, Rob Carter, Sandy Wheeler, Laura Chessin, John Malinoski, Mary McLaughlin, Steve Hoskins, Patrick Bell, John DeMao and Jamie Mahoney, who contributed to my growth as a designer and educator. Additionally,

those faculty who passed away who were instrumental in my development, Akira Ouchi, Richard Carlyon, and most of all, Philip B. Meggs who encouraged me to set my sights on a master's degree and a career in academia long before the idea ever entered my mind.

A special thanks go out to Anne Graves, the other part of Ann². We were together during undergrad, co-workers and neighbors on the third floor of the Pollak building. What a wonderful friend. We have supported each other through some of the most difficult and rewarding times of our lives. She will always hold a special place in my heart. Jerry Bates, my best buddy. We have also been through a great deal of trials, tribulations and tears throughout our years together. I will miss his smile, the sound of his voice and his wisdom. I love you Jerry.

My classmates, Andrea, Can, Bizhan, Christine and Will, we did it. As well as the class to follow; Jillian, Jason, Alex, Murphy, FeiFei, HyeJin, Sohee, Peter, Carrissa and Allison, good luck!

Of course no thank you would be complete without thanking Kalie for lying accross my keyboard and keeping me company on those long hours at the computer.

I would like to dedicate this body of work to the memory my father, Marvin Edgar Chambers Sr., who passed away February 25, 1993 at the far too young age of 65. His dream was for his children to get a college education, an accomplishment he did not get the opportunity to witness. I miss you Dad. Thanks Mom, for stepping in for Dad, I love you.

